

The Natural History Museum

A Catalogue of
Portraits, Paintings and Sculpture at
The Natural History Museum, London

John C. Thackray

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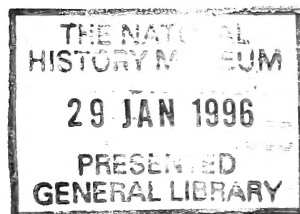
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I have also been able to make use of information on the Museum's portraits and other paintings gathered by my predecessor, Miss Dorothy Norman, and by the late J. R. Fawcett Thompson. Most of the photographs which illustrate this catalogue were taken by Mr Derek Adams, of the Natural History Museum Photographic Unit.

Introduction

During its early years the British Museum built up a large collection of oil paintings. Sir Hans Sloane himself possessed a number of painted portraits and other works, including paintings of the dodo (99), insects on copper panels (96), a beached whale (114) and a prickly pear (94), all of which are now at The Natural History Museum.¹ Others were present in the Harley Collection, and there were further bequests and gifts of paintings over the years. With the rebuilding of the Museum by Robert Smirke from 1823 to 1846 came the plan for a national collection of paintings as part of the British Museum, and with this in mind, Sir George Beaumont gave his collection to the Museum in 1823. However, later that year the government purchased the collection of John Julius Angerstein, and in 1824 the National Gallery was established at 100 Pall Mall. Beaumont's paintings went to the new gallery, and in 1856 an Act of Parliament was passed to allow the Trustees of the British Museum to hand over seventy oil paintings from their collection.²

The Museum retained a large number of painted portraits, which were hung high up on the walls of the Eastern Zoology Gallery, together with a small number of natural history and other paintings. It was first mooted that the portraits should be transferred to the National Portrait Gallery in 1857, but it was not until 1879 that the 116 portraits held by the British Museum were sent to the Gallery for cleaning and assessment. Richard Owen and the keepers of the natural history departments selected a few portraits for retention, including Thomas Hardwicke (44) and John Ray (68), as did the Principal Librarian and his keepers. Seventy-one of the paintings were finally transferred to the National Portrait Gallery (National Portrait Gallery, 1879). Of the

paintings that remained at Bloomsbury, Sir Hans Sloane (74) and Gustavus Brander (9) were subsequently sent to South Kensington.

By 1881 the natural history departments were established as The Natural History Museum in South Kensington in the magnificent building designed by Alfred Waterhouse. Chantrey's statue of Sir Joseph Banks (5) was transferred to South Kensington along with the departments, and was soon joined in Central Hall by statues of Charles Darwin in 1885 (17), Sir Richard Owen in 1897 (64), and T. H. Huxley in 1900 (47). By the time the Selous memorial was unveiled in 1920 (72), and the Wallace portrait hung in 1923 (85), Central Hall had become a Valhalla for British natural history (Stearn, 1981, p. 73).

Paintings continued to be accepted by the Trustees as gifts from time to time if they had some particular significance in natural history, such as the Emperor's pike (97), or were large and decorative and suitable for public display, such as the Havell bird paintings (102–106). A number of portraits were purchased, including those of Gould (37), Linnaeus (52) and Owen (59), although the point was made on each occasion that 'in the ordinary way the acquisition of portraits is no part of the function of this museum'.³ A number of oil paintings came to the Museum along with Lord Rothschild's magnificent bequest of his museum and library at Tring. These included paintings of a number of animals that were particularly dear to Lord Rothschild, including the gorilla (119) and the moa (111). In recent years it has become accepted that the acquisition of portraits and other natural history paintings is a proper use of the Museum's resources, and that they form an important adjunct to the collections of specimens, books and manuscripts. Recent acquisitions include the painted portrait of Sir Charles Lyell (54), the drawing of Richard Owen as a young man (58) and the painted portrait of Lord Rothschild (70).

The greatest single acquisition of portraits and other paintings came in 1985 when the Geological Museum was transferred from the British Geological Survey, a component body of the Natural Environment Research Council, to the Trustees of The Natural History Museum. The Geological Museum was founded in 1835 as the Museum of Economic Geology in Craig's Court, Whitehall, and reopened as the Museum of Practical Geology in Jermyn Street in 1851. Busts of Sir James Hall (43), James Hutton (46) and William Smith (75) were commissioned for the opening of the Museum, and as the century progressed busts of other famous geologists joined them, until the Main Hall

of the Geological Museum became, like Central Hall in The Natural History Museum, a memorial to the achievements of British science (Flett, 1935, p. 51).

The first attempt to list original portraits at The Natural History Museum dates from 1931, when C. D. Sherborn produced a list of eighty-eight items, including statues, busts, painted portraits and framed engravings and photographs. In 1955 and again in 1961 the Director, Dr Morrison-Scott, called for details of the pictures held in each department. Returns included busts and medallions as well as paintings of all sorts, and have been a useful source of information for this catalogue.⁴ Finally, in 1969, J. R. Fawcett Thompson, a retired member of the British Museum staff, prepared an account of the portraits in The Natural History Museum which is now held in the Archives.⁵

Scope of the Catalogue

This catalogue includes all the cast, sculpted, painted and drawn portraits owned by the Trustees of The Natural History Museum, together with all other oil paintings. Such a definition purposely excludes the large number of printed and photographic portraits that are held in the Department of Library and Information Services, as well as the even larger number of drawings and watercolour paintings of natural history subjects that have been purchased and donated over the years. No attempt has been made to include details of the oil-painted artwork produced for exhibitions over the last thirty years.

Conventions and Abbreviations

The portrait catalogue entries consist of the following data:

1. Full name of subject, with dates of birth and death.
2. Biographical note on the subject, followed by a reference to more information. The abbreviation *DNB* refers to the *Dictionary of National Biography* (edited by L. Stephen et al., 1885–1990, 65 volumes and later

supplements, London). The abbreviation *DSB* refers to the *Dictionary of Scientific Biography* (edited by C. C. Gillespie, 1970–1980, 16 volumes, New York).

3. Item number.

4. Simple description of item; material used; full name and dates of artist; date of item. Artists have been identified with the help of the following works: Benezit, 1976; Davies, 1979; Johnson and Greutzner, 1976; and Waters, 1975.

5. Inscription on the item.

6. Dimensions in centimetres, vertical \times horizontal. Where there are two pairs of figures, the first is the frame dimension and the second the canvas. Dimensions of busts and statues give only height \times breadth.

7. Any available information on provenance, including previous owners and the method and date of acquisition by the Museum.

8. A description is included only where the item is not illustrated. 'Right' and 'left' are as seen by the viewer.

9. Notes, which have been compiled with reference to the following general catalogues: Kerslake, 1977; Lefanu, 1960; Ormond, 1973; and Robinson, 1980.

10. References to literature specifically about the item.

Entries for other oil paintings differ in that parts 1 and 2 are replaced by the name of the animal or plant depicted, and part 9 includes, in some cases, references to the artist and his work.

Illustrations, which are included for all the most significant items, are identified solely by their item number.

A Note on Names

'The Natural History Museum' is used to refer to the Museum in South Kensington from 1881 to the present even though, for most of that period, its official name was 'British Museum (Natural History)'. 'The British Museum' is used for the period prior to 1881, when the natural history departments were located in Bloomsbury.

Catalogue of Portraits

Note: Asterisked items are not illustrated

AGASSIZ, Jean Louis Rodolphe (1807–1873)

Louis Agassiz was born and grew up in Switzerland, attending university in Zurich as well as in Heidelberg and Munich. He studied under Georges Cuvier (q.v.) in Paris before accepting a professorship at the College of Neufchâtel in 1832. The same year he married Cécile Braun, the sister of one of his friends from Heidelberg. During his fifteen years at Neufchâtel, Agassiz travelled all over Europe examining fossil fish for his great *Recherches sur les Poissons Fossiles* (1833–1843). He studied the glaciers of the Swiss Alps, and, detecting traces of glaciers all over Europe, put forward the idea of an 'Ice Age' in 1841. In 1847, shortly before Cécile's death, he moved to the United States to become Professor of Zoology and Geology at Harvard University, where he remained until his death. (DSB)

1. Drawing, pencil on paper, by Cécile Braun (1809–1848), 1835

Inscribed: Neufchâtel Inn 26 Januar 1835

Dimensions: 16 × 12

Provenance: Given by Agassiz's daughter Ida to her son Alex Higginson in 1932. The date of acquisition by the Museum is unknown.

ALBERT FRANCIS CHARLES AUGUSTUS EMMANUEL, Prince Consort of England (1819–1861)

Albert was the second son of Ernest, Duke of Saxe-Coburg-Gotha. He married his cousin, Queen Victoria (q.v.), in 1840, and lived in England from then on.

He played an influential role in public life, taking a keen interest in politics, as well as in science and the arts. Prince Albert realized the value of promoting the application of science and art to manufacturing industry, and was largely responsible for the Great Exhibition of 1851. He took a great interest in the plans of H. T. De la Beche (q.v.) for the Museum of Practical Geology and Royal School of Mines, and performed the opening ceremony on 12 May 1851. (DNB)

2. Bust on round socle, bronzed zinc, cast by Miroy Brothers from an original by John Francis (1780–1861), [c.1850]

Inscribed: ALBERT DUX SAXONAE. J. FRANCIS SC. LONDON 1843. MIROY FRÈRES À PARIS.

Dimensions: 79 × 56

Provenance: Probably commissioned for the opening of the Museum of Practical Geology in 1851; transferred to The Natural History Museum in 1985.

Notes: A marble bust by Francis dated 1843 is in the Guildhall Art Gallery, London, and a plaster version is in the National Portrait Gallery, London. The cast was displayed in the Museum to demonstrate the artistic value of an inexpensive material, and is uniform with that of Queen Victoria (q.v.).

ANNING, Mary (1799–1847)

Mary was the daughter of Richard Anning of Lyme Regis, a carpenter who supplemented his income by selling fossils from the cliffs around the town. She lived in Lyme all her life and took over the fossil business after his death in 1810, working initially with her mother and brother. She secured many fine specimens of ichthyosaurs, plesiosaurs, fish and molluscs from the early Jurassic cliffs on either side of the town, and sold them to wealthy collectors and university and public museums throughout Britain and overseas. Many of her most important specimens survive in The Natural History Museum. (DNB)

3. Painting, oil on board, artist unknown, before 1842

No inscription

Dimensions: 75 × 60 (59 × 46)

Provenance: The painting belonged to Mary's brother Joseph, and was given to the Museum by Miss Annette Anning in 1935.

Notes: Mary Anning, with her dog 'Tray' at her feet and a hammer in her hand, stands on the foreshore of Lyme Regis, Dorset, with Golden Cap in the background. The painting was probably the basis of the posthumous pastel by B. J. M. Donne (1831–c.1925) at the Geological Society, London.

Reference: Lang, 1960.

AUDUBON, John James (1785–1851)

Audubon grew up in France, where he received a minimal education and developed an interest in natural history. After his move to North America in 1803 he worked as a merchant, as well as hunting, drawing and painting all the birds he could find. In 1820 he started to build up materials for a book on American birds and, between 1826 and 1838, he was in England for the production of *The Birds of America* (1827–1838) and the separately produced text, *Ornithological Biography* (1831–1839). Audubon's fame rests on the remarkable flair and drama of his paintings, rather than on any contributions to scientific ornithology. (DSB)

4. Painting, oil on canvas, by Lance Calkin (1859–1936), undated

Inscribed: John J. Audubon 1780–1851 [sic] Lance Calkin

Dimensions: 81 × 94 (61 × 75)

Provenance: Presented by Mr R. W. Oates in 1939.

Notes: This appears to be a copy of a miniature painted by Frederick Cruickshank in London about 1831, which is reproduced as the frontispiece to Herrick, 1938.

BANKS, Sir Joseph (1743–1820)

Joseph Banks developed a knowledge of botany while a student at Oxford. He visited Labrador and Newfoundland in 1766, and from 1768 to 1771 travelled with James Cook on board the *Endeavour*. Back in England, his wealth allowed him to build up a magnificent library and herbarium, which were curated by Daniel Solander and later Robert Brown (q.v.), and which were available to all serious naturalists. Banks was not a great original scientist, and his importance lies in the encouragement and patronage he gave to others. He was President of the Royal Society from 1778 until his death in 1820, and as such exerted an influence over the whole of British science. In his will Banks left his library and herbarium to Robert Brown (q.v.), with the provision that it should go to the British Museum on Brown's death. (DSB)

5. Statue on plinth, in white marble, by Sir Francis Legatt Chantrey (1781–1842), 1826

Inscribed on statue: SIR JOSEPH BANKS BART. F. CHANTREY SCULPTOR 1826. There is a long latin inscription on the plinth.

Dimensions: (of statue) 146 × 68; (of plinth) 116 × 85

Provenance: Presented to the British Museum by the subscribers, Secretary Joseph Sabine, in 1832.

Notes: The subscription was opened in 1821, and the project approved in principle by the Trustees of the Museum the same year. The statue was displayed in Montagu House from 1832, and is visible in George Scharf's painting of the Entrance Hall in 1845.⁶ Since 1881 it has rested on the Botany Landing of The Natural History Museum, above Central Hall. An engraving of the statue was published by S. Cousins in 1837.

* 6. Bust, in plaster, by Anna Seymour Damer (1748–1828), undated

Inscribed: DAMER S.

Dimensions: 71 × 42

Provenance: Unknown

Description: Head and chest, looking forward, wearing a coat, waistcoat and stock.

Notes: The bronze original was presented to the British Museum by Mrs Damer

in 1814, and stands in the King's Library. It is not known when this cast was made.

7. Drawing, pencil on paper, by R. W. P., undated

Inscribed: Sir Joseph Banks R. W. P.

Dimensions: 23 × 17

Provenance: Unknown

BOWERBANK, James Scott (1797–1877)

Bowerbank was a wealthy London merchant and distiller who devoted his leisure to science. He was particularly active in Tertiary palaeontology, and was one of the founders of the Palaeontographical Society (1847) and the author of a book on the fossil fruits of the London Clay (1840). Bowerbank's other speciality was the study of sponges, and he published a number of papers on these animals. His important collections of fossils and sponges were purchased by the British Museum in 1864 and 1865. (*DNB*)

* 8. Bust, in plaster, by Peter Slater (1809–after 1870), 1866

Inscribed: JS BOWERBANK PS 1866

Dimensions: 61 × 33

Provenance: Presented to the Museum by Charles Tyler in 1893.

Description: Head and chest, facing slightly left, unclothed.

Notes: A marble bust of Bowerbank by Slater was presented to the Geological Society by the Bowerbank Testimonial Fund Committee in 1865.

BRANDER, Gustavus (1720–1787)

Brander was a wealthy merchant of the City of London, for many years a Director of the Bank of England and a Trustee of the British Museum. He accumulated a collection of antiquities, pictures and a fine library, with which he moved from the City to Westminster, and finally to Christchurch, Hampshire. In 1765 he gave a collection of fossils from the Hampshire coast to the British Museum. (*DNB*)

9. Painting, oil on canvas, by Nathaniel Dance (1735–1811), [c.1770]

No inscription

Dimensions: 108 × 88 (89 × 69)

Provenance: Presented to the British Museum by the Revd Gustavus Brander in 1877, transferred to The Natural History Museum in 1919.

Notes: The fossil gastropod, *Hippochrenes*, that Brander is holding bears a reference to the book in which Daniel Solander described and catalogued his collection, *Fossilia Hantoniensia* (1766).

BROWN, Robert (1773–1858)

Brown studied medicine at Aberdeen and Edinburgh universities, and spent some years in the army. In 1798 he was introduced to Sir Joseph Banks (q.v.) who, impressed with his knowledge and enthusiasm for botany, recommended him for the post of naturalist with Matthew Flinders on his voyage to survey the coast of Australia. Brown was away from England from 1801 until 1805, when he returned with a treasury of botanical and zoological specimens. He spent five years working up and describing his collections, until in 1810 he succeeded Solander as Banks's librarian and curator. During the next few years he published important taxonomic papers on a wide range of plant groups, and established his reputation as one of Europe's leading botanists. In 1820 Banks died, and Brown inherited his library and herbarium which, in 1827, he transferred to the British Museum with himself as the first Keeper of the Banksian Collection (and, from 1856, Keeper of Botany). (DSB)

10. Painting, oil on canvas, artist unknown [c.1845]

No inscription

Dimensions: 99 × 87 (74 × 62)

Provenance: Unknown; the painting has been in the Keeper of Botany's office since at least 1927.

Notes: This painting is clearly later than the W. H. Pickersgill portrait in the Linnean Society (1837), and earlier than the Brockenden drawing in the National Portrait Gallery (1849).

Reference: Ardagh, 1928, p. 161.

BUCKLAND, William (1784–1856)

William Buckland was Reader in Mineralogy (1813) and Geology (1818) at Oxford University. He was President of the Geological Society for the years 1824–1826 and 1839–1841, and was on the Council of the Royal Society for more than twenty years. Buckland was particularly interested in caves and cave faunas, which, early in his career, he saw as evidence of a universal deluge. He was a humorous and stimulating lecturer, although he was accused of 'tomfoolery' on more than one occasion. Buckland was admitted to holy orders in 1809, and became Canon of Christ Church, Oxford in 1825, and Dean of Westminster in 1845. (DSB)

11. Bust on round socle, in white marble, by Henry Weekes (1807–1877), 1860
Inscribed: (on bust) H WEEKES A.R.A. SC. 1860; (on socle) WILLIAM BUCKLAND, D.D. F.R.S.

Dimensions: 78 × 52

Provenance: Presented to the Museum of Practical Geology by the subscribers, c.1861; transferred to The Natural History Museum in 1985.

Notes: There are other marble busts of Buckland by Weekes in the University Museum, Oxford (1858), and in Westminster Abbey (1856).

BUFFON, Georges-Louis Leclerc, Comte de (1707–1788)

Buffon grew up in Dijon, France, and studied mathematics at Angers. After travelling in Italy and southern France, he moved to Paris, where he became known in scientific circles as a writer on botany, forestry and other subjects. In 1739 he started to work at the Jardin du Roi, and from 1740 until his death he spent the winter in Paris at the gardens, and the summer at his estates in Montbard, writing and researching. He is best known for his monumental *Histoire naturelle* (44 volumes, 1749–1804), which encompassed histories of the Earth and Man, minerals, quadrupeds, birds, serpents, fish and vegetables. (DSB)

12. Miniature painting, watercolour on paper, artist and date unknown
Inscribed: (on frame) Ct Buffon; (on reverse of painting) M des Buffon

Dimensions: 6 × 5 (oval)

Provenance: Presented by Mrs Greg in 1934.

Notes: Buffon is depicted in his fifties, with a thinner face than is shown in other portraits.

CLIFT, William (1775–1849)

Clift was born and grew up in Cornwall. He moved to London in 1792 to become the pupil and amanuensis of John Hunter (1728–1793), and took charge of Hunter's museum after his master's death. When the Company of Surgeons, later to become the Royal College of Surgeons, took over the museum in 1799, Clift became the first Conservator, a post he held for forty-three years. (*DSB*)

13. Drawing, ink on paper, by William Home Clift (1803–1832), after 1821
Inscribed: A little gentleman, with a deal of business on his hands

Dimensions: 26 × 20

Provenance: Presented by C. Davies Sherborn with the Richard Owen papers in 1908.

Notes: Owen has written: 'Undutiful Sketch by W. H. Clift of his Father, Wm. Clift, F.R.S. taking in subjects for Sir Ch Bell's Lectures'.

COCKERELL, Theodore Dru Alison (1866–1948)

Cockerell was born in England and, becoming a keen naturalist, worked at The Natural History Museum as a young man. He moved first to Kingston, Jamaica, and later to New Mexico, where he worked as an entomologist specializing in the Hymenoptera, particularly the bees. Cockerell's final move was to Boulder, Colorado, where he became Professor of Entomology at the University of Colorado (Rohwer, 1948).

14. Plaque, in bronze, by Evelyn Moore [1949]

Inscribed: THEODORE DRU ALISON COCKERELL 1866–1948 NATURALIST
HUMANITARIAN TEACHER

Dimensions: 78 × 60

Provenance: Presented by Mrs W. P. Cockerell in 1951.

Notes: Two copies of the plaque were produced by the Hosek Manufacturing – Overland Foundry, Co. Denver, Colorado.

CONYBEARE, William Daniel (1787–1857)

Conybeare was educated at Westminster School and Christ Church, Oxford, where he became a close friend of William Buckland (q.v.). He became Rector of Sully, Glamorgan, in 1822, and Dean of Llandaff in 1845. Conybeare is famous as joint author, with William Phillips, of *Outlines of the Geology of England and Wales* (1822), but he also published papers on river erosion and valleys, in opposition to the theories of Charles Lyell (q.v.), as well as the first reconstruction of the marine reptile newly discovered by Mary Anning (q.v.), the plesiosaur. (DSB)

15. Drawing, charcoal on paper, artist unknown, [c.1824]

Inscribed: The Revd W. D. Conybeare FRS sketched when he was in his full vigour & describing the *Plesiosaurus dolichodeirus*.

Dimensions: 46 × 35

Provenance: Unknown; the drawing has been in the Museum since at least 1931.

Notes: The drawing in Conybeare's hand depicts his reconstruction of the plesiosaur, which he described in a paper read to the Geological Society in February 1824.

Reference: Lang, 1935, p. 73.

CUVIER, Georges Léopold Chrétien Frédéric Dagobert (1769–1832)

Cuvier studied at a university near Stuttgart, where he learnt the art of dissection and received a good grounding in natural history. He became a private tutor in Normandy and continued his zoological studies on his own. In 1795 Cuvier moved to Paris to take up a post at the Muséum National d'Histoire Naturelle. He rapidly became one of the leading naturalists in France, making comparative anatomy his speciality. He became a professor at the Collège de France, university Counsellor, a councillor of state and, in 1819, a baron. He

published large and important works in general zoology and in vertebrate palaeontology, as well as shorter but still influential pieces on the geology of the Paris Basin and on the history of the Earth and its revolutions. (DSB)

- * 16. Bust, in plaster, by A. Lavy, ?1833

Inscribed: G. CUVIER. A. LAVY. 1812.

Dimensions: 59 × 28

Provenance: Presented to the British Museum by Pierre-Jean David in 1833.

Description: Head and chest, facing forward, unclothed.

Notes: Lavy is described by Bultingaire as an Italian sculptor, and the bust as the best of the sculpted likenesses of Cuvier.

Reference: Bultingaire, 1932, p. 4.

DARWIN, Charles Robert (1809–1882)

The chief event of Darwin's life was his five-year voyage round the world aboard the Admiralty survey ship *Beagle*, under the command of Robert Fitzroy. The observations and collections that he made on this voyage led Darwin to important publications on geology, which tended to support the uniformitarian theories of Charles Lyell (q.v.), and on botany, where he interested himself in cross-and self-pollination. They also led to his interest in adaptation and the origin of species, from which developed his theory of evolution by natural selection, published in 1859. His book, *On the Origin of Species*, is one of the most influential in the history of biology, and led to a radical change in the way in which the living world was viewed. (DSB)

17. Statue, in white marble, by Sir Joseph Edgar Boehm (1834–1890), 1884

Inscribed: CHARLES DARWIN. J. E. BOEHM, FECIT

Dimensions: (statue) 191 × 86; (plinth) 22 × 91

Provenance: Presented by the Darwin Committee, Chairman T. H. Huxley, and unveiled in the Museum on 9 June 1885.

Notes: The statue, which cost £2000, originally rested on an inscribed plinth on the first landing at the north end of Central Hall. The removal of Darwin to the west side of the hall in 1927 led to protests that evolution was being

undervalued. In 1971 the statue was transferred to a low plinth and moved to the North Hall.⁷

18. Medallion, in bronze, by Allan Wyon (fl.1886–1914), 1890

Inscribed: ALLAN WYON SC.

Dimensions: 22 (15) diameter

Provenance: Presented by Sir John Evans in 1891

Notes: This is an electrotype of the wax model from which the Darwin Medal of the Royal Society was reduced. The medal was first awarded in 1890, A. R. Wallace (q.v.) being the first recipient.

19. Medallion, in plaster, by Frank Bowcher (1864–1938), before 1920

No inscription

Dimensions: 55 diameter

Provenance: Unknown

Notes: The Museum holds a photograph of the medallion given by Bowcher to B. B. Woodward in 1920, which he has signed.

* 20. Bust, in plaster, by W. Watagin, 1958

Inscribed: 1958 W.W. MOSC

Dimensions: 63 × 48

Provenance: Presented by the Museum Darwinianum, Moscow, through Professor A. E. Kohts, in 1959.

Description: Darwin in middle age, head and chest, facing forward, wearing coat, stock and necktie.

Notes: One of a series of statues in the Museum Darwinianum showing Darwin at different stages of his life.

DE LA BECHE, Sir Henry Thomas (1796–1855)

De la Beche grew up in Dorset, where he became interested in fossils, and made the acquaintance of Mary Anning (q.v.). He became a member of the Geological Society in 1817, and travelled through Britain and the continent of Europe making geological observations. About 1830 he began a study of the geology of Devonshire, and two years later financial difficulties led him to

approach the Board of Ordnance for money to complete the work. This gave rise, in 1835, to the formation of the Geological Survey of Great Britain, and in later years to the Museum of Practical Geology and the Royal School of Mines. De la Beche was one of the first government scientists, and gave advice on mining disasters, public health and building materials, as well as on geology. (DSB)

21. Painting, watercolour on paper, by Henry Pierce Bone (1779–1855), before 1848

No inscription

Dimensions: 56 × 44 (28 × 22)

Provenance: Presented to the Geological Survey and Museum by Ludlow Museum in 1961; transferred to The Natural History Museum in 1985.

Notes: The painting was published as a mezzotint by W. Walker in 1848.

22. Bust, in white marble, by Edgar George Papworth (1809–1866), [?1856]
Inscribed: HENRY THOMAS DE LA BECHE F.R.S. FIRST DIRECTOR
GENERAL OF THE GEOLOGICAL SURVEY OF THE UNITED KINGDOM
AND OF THIS MUSEUM. COPIED BY E. G. PAPWORTH SENR. FROM
THE ORIGINAL BY E. H. BAILEY R.A.

Dimensions: 73 × 44

Provenance: Probably commissioned for the Museum of Practical Geology after De la Beche's death in 1855. It was in place in the Museum in 1857.

Notes: A bronze bust by Bailey, who was Papworth's father-in-law, is in the British Geological Survey, Keyworth.

DOUBLEDAY, Edward (1810–1849)

Edward Doubleday, the younger brother of Henry (q.v.), grew up in Epping, Essex. He became a gifted naturalist with a particular interest in entomology. In 1837 he travelled widely in North America, returning with extensive natural history collections. In 1841 he took up a post in the Zoological Branch of the British Museum, and worked mostly on the Lepidoptera. He was working on *The Genera of Diurnal Lepidoptera* (1846–1852) when he died. (Anon, 1850)

23. Medallion, in plaster, by Bernard Smith, 1844

Inscribed: (on medallion) Edward Doubleday; (on frame) Edward Doubleday
Born 1811 [sic] Died 1849.

Dimensions: 25 × 25 (16 diameter)

Provenance: Unknown, but in the Museum since at least 1931.

Notes: Both medallion and frame are uniform with the J. de C. Sowerby medallion. A lithograph of the medallion by G. H. Ford in the National Portrait Gallery shows an inscription 'Bernard Smith 1844', which is not visible on our example.

DOUBLEDAY, Henry (1808–1875)

Henry Doubleday, the older brother of Edward (q.v.), lived most of his life in Epping, Essex, where he was a grocer. He was also a wide-ranging amateur naturalist with a keen interest in plants, birds and insects. He specialized in the British Lepidoptera, and became one of the leading amateurs in that field. His most important publication was the *Synonymic List of British Lepidoptera* (1850, 2nd edn. 1859). His collection went on loan to the Bethnal Green Museum in 1876, and was transferred to The Natural History Museum in 1915. (Mays, 1978)

24. Painting, oil on board, artist unknown, [?soon after 1857]

No inscription

Dimensions: 40 × 35 (33 × 28)

Provenance: Deposited on loan, with Doubleday's Lepidoptera collection, to the Bethnal Green Museum in 1876; transferred to The Natural History Museum in 1915.

Notes: Appears to have been copied from the photograph of 1857 which is reproduced in Dunning, 1877.

FABRE, Jean Henri Casimir (1823–1915)

Fabre worked as a schoolteacher in the south of France, devoting all his spare time to the study of insects and arachnids. He published *Souvenirs Entomologiques* in ten volumes between 1879 and 1907, as well as research papers and

many popular textbooks. His chief contribution was to our understanding of instinct in insects. He was awarded the Legion of Honour for work on the dye, alizarin, and became a corresponding member of the Académie des Sciences in 1889. Fabre was revered in old age as the model of a self-taught scientist, solitary, proud and independent. (DSB)

25. Bust, in bronze, by Gaston Déprez (of Avignon), 1926

Inscribed: Gaston Duprez 1926. USSET. PARIS.

Dimensions: 44 × 46

Provenance: Purchased from the sculptor in 1926.

Notes: A photograph of Fabre taken by Déprez in 1912 is in the General Library portrait collection. The bust is clearly signed 'Duprez', while the photograph is inscribed 'Gaston Déprez, sculptor'.

FALCONER, Hugh (1808–1865)

Falconer was a Scottish surgeon, who became Superintendent of the botanic gardens at Saharanpur (1832–1842) and Calcutta (1848–1855). He and Captain Proby Cautley collected large numbers of fossil vertebrates from the Tertiary rocks of the Siwalik Hills, some of which they presented to the British Museum in 1842, others being given in 1867, after Falconer's death. Their great monograph on these remains, *Fauna Antiqua Sivalensis* (1846–1849), was left uncompleted when he died. (DSB)

* 26. Bust, in plaster, by Timothy Butler (1806–after 1879), [1865]

Inscribed: T. BUTLER SCULPTOR, LONDON.

Dimensions: 76 × 58

Provenance: Presented by Sir Joseph Prestwich in 1886.

Description: Head and shoulders, facing slightly right, wearing a classical drape.

Notes: The marble original of this bust was presented to the Royal Society by the Falconer Memorial Committee in 1866.

FITCH, Walter Hood (1817–1892)

Fitch was one of the outstanding botanical artists of the nineteenth century, both in output and quality. He grew up in Scotland, and learnt botanical drawing from W. J. Hooker at the University of Glasgow, Department of Botany. When Hooker moved to the Royal Botanic Gardens, Kew, in 1841, Fitch moved with him, and remained there for the rest of his working life. More than 10,000 of his drawings were published in journals, magazines, lavish folios, monographs and humble botanical textbooks. His earliest drawings were engraved on copper plates, but most of his mature work was lithographed, although he also drew for a large number of wood engravings. (Desmond, 1994, p. 248)

27. Drawing, pencil and crayon on board, self-portrait, 1843

Inscribed: WHF 10th Feb. 1843

Dimensions: 30 × 25

Provenance: Purchased from Mrs C. D. I. Moss, Fitch's granddaughter in 1982.

28. Drawing, crayon on paper, self-portrait, [late 1840s]

No inscription

Dimensions: 29 × 23

Provenance: Purchased from Mrs C. D. I. Moss, Fitch's granddaughter in 1982.

Notes: This undated drawing shows Fitch a few years older than that of 1843.

FLETT, Sir John Smith (1869–1947)

Flett trained as a doctor, but soon turned to geology, and lectured in petrology at the University of Edinburgh. He joined the Geological Survey in 1901, and became Petrographer and later Assistant Director in charge of the Scottish Branch. He became Director of the Geological Survey in 1921, and devoted much of his attention to planning the move from the old Museum of Practical Geology in Jermyn Street to the new Geological Museum in South Kensington. Although he retired in 1935, the exhibitions and educational programmes in the new museum owed much to his planning and foresight. (DSB)

29. Painting, oil on canvas, by Frank Barrington Craig (1902–1952), c.1935
No inscription

Dimensions: 70 × 60 (58 × 48)

Provenance: Presented by Sir Martin Flett at the inauguration of the John Smith Flett Lecture Theatre on 3 November 1976. Formerly in the possession of Harald Flett.⁸

Notes: Barry Craig was Flett's son-in-law.

FLOWER, Sir William Henry (1831–1899)

Flower was a surgeon and anatomist who worked at the Middlesex Hospital before becoming Conservator, and later Hunterian Professor, at the Royal College of Surgeons. In 1884 he succeeded Richard Owen (q.v.) as Superintendent, later Director, of the natural history departments of the British Museum, then newly arrived in South Kensington. Flower's research was centred on mammals, and principally the whales. He took a great interest in the development of exhibitions at The Natural History Museum, and one of his displays – a comparison of the skeletons of a man and a horse – still survives. (DSB)

30. Bust on column, in white Carrara marble, by Thomas Brock (1847–1922), 1902

Inscribed: (on bust) T BROCK R.A. SCULPR 1902; (on column) WILLIAM HENRY FLOWER K.C.B.; LL.D.; D.C.L.; F.R.S. DIRECTOR OF THE NATURAL HISTORY DEPARTMENTS OF THE BRITISH MUSEUM, 1884–1898 . . .

Dimensions: (bust) 80 × 58; (column) 115 × 27

Provenance: Presented by the Flower Memorial Committee, Chairman Lord Avebury, and unveiled in the Museum on 25 July 1903.

FORBES, Edward (1815–1854)

Forbes grew up on the Isle of Man, where he became a keen naturalist. After a period at medical school in Edinburgh, he joined Captain Graves as naturalist to a naval expedition in the Mediterranean, and carried out an intensive dredg-

ing programme. On his return to London, Forbes took posts at King's College and the Geological Society, before being appointed Palaeontologist to the Geological Survey. Just before his death, he returned to Edinburgh as Professor of Natural History. Forbes's most important publications were concerned with biogeography and its relation to geological changes. He was a friendly man, and widely popular. (DSB)

- * 31. Bust, in plaster, by John Graham Lough (1798–1876), [1856]

Inscribed: E. FORBES

Dimensions: 80 × 49

Provenance: Unknown

Description: Head and shoulders, facing slightly left, in a classical drape.

Notes: The marble original of this bust was presented to the Museum of Practical Geology by the subscribers in 1856. It is now in the British Geological Survey, Keyworth.

GAIMARD, Joseph Paul (1796–1858)

Gaimard was a surgeon-naturalist in the French navy, who travelled through the Pacific aboard the *Uranie* (1817–1820) and the *Astrolabe* (1826–1829). He was sent to eastern Europe to report on a cholera epidemic in 1832, and travelled to Iceland, Greenland, Lapland and Spitzbergen later in the decade. He was author and editor of many of the scientific volumes resulting from these voyages. Little is known of his personal life. (DSB)

32. Drawing, pencil on paper, by W. H. C., 1826

Inscribed: (obverse) Joseph-Paul Gaimard; (reverse) W. H. C. delt. Wednesday February 15th 1826. Left London for Rotterdam Sunday 19th 1826.

Dimensions: 25 × 19

Provenance: Unknown

Notes: In 1826 Gaimard toured Europe to inspect natural history collections in preparation for his voyage on the *Astrolabe*.

GEIKIE, Sir Archibald (1835–1924)

Geikie took to geology while still a boy, and gained a post with the Geological Survey in Scotland in 1855. In 1867 he was put in charge of the Scottish Branch, and in 1881, on the death of A. C. Ramsay (q.v.), became Director of the Geological Survey. His researches were largely in volcanic geology and the origin of landscape, and he was author of a number of popular textbooks. Geikie was an influential figure in London science, serving as President of the Royal Society from 1908 to 1910. He had many interests outside science, and was President of the Classical Association in 1910. (DSB)

33. Bust on sculpted plinth, in white marble, by Edouard Lanteri (d.1917), 1916

Inscribed: Ed Lanteri 1916

Dimensions: (bust) 56 × 44; (plinth) 18 × 18

Provenance: Presented to the Museum of Practical Geology by the subscribers in 1917; transferred to The Natural History Museum in 1985.

Notes: A printed notice inviting subscriptions is in the British Geological Survey Archives.⁹ A plaster copy of this bust is in the Geological Society.

Reference: Geikie, 1924, p. 403.

GODMAN, Frederick Ducane (1834–1919) and Osbert Salvin (1835–1898)

Godman and Salvin became friends while they were undergraduate zoologists at Cambridge. The two men spent most of their lives studying the birds and insects of Mexico and central America, and compiling and editing the *Biologia Centrali-Americana* (63 volumes, 1879–1915), in which their results were published. Their huge collections of birds, insects and other animals were given to The Natural History Museum between 1881 and 1901. (Stearn, 1981, p. 110)

34. Wall plaque, in bronze with a marble surround, by Frank Arnold Wright (1874–1961), 1923

Inscribed: TO COMMEMORATE THE SERVICES TO NATURAL SCIENCE

AND TO THE MUSEUM OF FREDERICK DUCANE GODMAN D.C.L. F.R.S. AND OSBERT SALVIN F.R.S., THIS TABLET IS PLACED HERE BY SOME OF THEIR FRIENDS AND ADMIRERS. F. Arnold Wright Sc. 1923.

Dimensions: 128 × 128 (106 × 106)

Provenance: Presented to the Museum by the Godman and Salvin Memorial Committee, Chairman Lord Rothschild, and unveiled on 28 July 1923.

Notes: The Memorial Committee, which first met in 1919, invited Thomas Brock to undertake the plaque. On his death in 1922, the job was passed to his pupil, F. Arnold Wright. The surround, of Hopton Wood marble, was added in 1926. The plaque is on the first landing, at the north end of Central Hall. The bulk of the money available to the Committee went to form the Godman Memorial Exploration Fund, which still provides grants for travel.¹⁰

GORHAM, Revd Henry Stephen (1839–1920)

Gorham was educated at Rugby, and worked for ten years as a civil engineer. After his ordination he served as vicar in a series of parishes in south-east England and moved to Southampton when he retired. Gorham was an enthusiastic naturalist and collector who specialized in British and foreign Coleoptera. He published on this group over a period of forty years, and made important contributions to Godman and Salvin's (q.v.) *Biologia Centrali-Americana* (1879–1915). (Tomlin, 1920)

35. Painting, oil on canvas, by Hely Augustus Morton Smith (1862–1941), c.1905

No inscription

Dimensions: 69 × 57 (59 × 47)

Provenance: Presented by Miss J. Gorham, the sitter's granddaughter, in 1986.

GORHAM, Mrs Clara d'Orville (1833–1920)

The wife of the Revd Henry S. Gorham.

36. Painting, oil on canvas, by Hely Augustus Morton Smith (1862–1941),
c.1905

No inscription

Dimensions: 69 × 57 (59 × 47)

Provenance: Presented by Miss J. Gorham, the sitter's granddaughter, in 1986.

GOULD, John (1804–1881)

Gould worked for most of his life as a taxidermist for the Zoological Society of London, initially under N. A. Vigors (q.v., p. 54). From 1830 he started drawing and painting birds from skins, and was enough of a businessman to publish the completed volumes himself, with considerable success. In all he issued forty-one folio volumes, containing 3000 plates. He visited Australia in 1838–1840 before publishing *The Birds of Australia* (1840–1848), his finest work. Gould's collection of birds was purchased by The Natural History Museum in 1881, after his death. (DSB)

37. Drawing, crayon on paper, by Marion Walker (fl.1854–1890), 1875

Inscribed: M. Walker 1875

Dimensions: 70 × 60 (50 × 38)

Provenance: Purchased from Mrs G. M. W. Stanesby, a cousin of John Gould, in 1938.

Notes: Miss Marion Walker was a family friend of the Goulds, and received a bequest of £500 after John's death.

GRAHAM, Violet E. (1911–1991)

Born at Newbury, Berkshire, Violet Graham became a schoolteacher, and for fifteen years taught biology in British Guiana (now Guyana), where she explored and studied the rain forests. She wrote and illustrated a number of

books on biological subjects, notably *Tropical Wildflowers* (1963) and *Ecology of Rain Forests* (1976). (personal information)

- * 38. Painting, watercolour on paper, by Mary Carter (b.1913), 1988

Inscribed: M. Carter 1988

Dimensions: 37 × 29

Description: Half-length, seated, facing forward.

Provenance: Presented by Harold B. Carter in 1988.

GRAY, John Edward (1800–1875)

Gray grew up in London, the son of a poor botanist and apothecary. He attended medical school and was befriended by Dr Leach of the British Museum, who encouraged him to visit Montagu House and to work there as an unpaid volunteer. From 1824 he was employed in the Zoological Branch of the Museum as a temporary worker, and started on the first of the many catalogues that he produced during his long career. In 1826 Gray married, and had no more financial worries. He became Head of the Zoological Branch in 1840, and devoted the remainder of his career to making the Museum's zoological collection the best in the world. He played a large part in the eventual transfer of the natural history departments to South Kensington. (Gunther, 1975)

39. Bust on round socle, in white marble, by Richard Westmacott jun., (1799–1872), 1845

Inscribed: J. GRAY F.R.S. RW 1845

Dimensions: 73 × 47

Provenance: Presented by Mrs Gray in 1875.

GREENOUGH, George Bellas (1778–1855)

Greenough developed an interest in geology while studying law at Göttingen. He was one of the founders and first President of the Geological Society in 1807, as well as the author of the geological map of England and Wales that was prepared with the assistance of the members and published in 1820. A

second edition was published in 1839, while a third was produced after his death. Towards the end of his life Greenough compiled and published a geological map of India (1854). Greenough was obsessed with the process of gathering and recording facts in geology, and was sceptical of theories of all kinds. (DSB)

40. Bust on round socle and square plinth, in white marble, by Neville Northy Burnard (1818–1878), 1859

Inscribed: (on bust) NEVILLE BURNARD, SCULPTOR. 1859; (on plinth) GEORGE BELLAS GREENOUGH F.R.S. FIRST PRESIDENT OF THE GEOLOGICAL SOCIETY. PRESENTED BY ELIZA MATILDA SMEDLEY.

Dimensions: 84 × 51

Provenance: Presented to the Museum of Practical Geology by Eliza Matilda Smedley in 1859; transferred to The Natural History Museum in 1985. A marble bust of Greenough by Westmacott (1843) is in the Geological Society.

GRUNDY, John Hull (1907–1984)

Hull Grundy trained as an artist at Chelsea School of Art, London, and worked at the Royal College of Art. In 1942 he moved to the Royal Army Medical College as a lecturer in entomology, and remained there until he retired in 1967. An exhibition of his drawings and engravings was held at the College in 1976–1977. (Grundy, 1976)

41. Bust, in bronze, by Mark Wilfred Batten (b.1905), 1958

Inscribed: John Hull Grundy. Mark Batten Sc. 1958

Dimensions: 47 × 20

Provenance: Presented by Mrs Anne Hull Grundy in 1982.

Reference: Grundy, 1976, frontispiece.

GUNTHER, Albert Carl Ludwig Gotthilf (1830–1914)

Gunther was born and educated in Germany, where he developed an interest in natural history while supposedly studying theology and philosophy at the University of Tübingen. He moved to England in 1857 and was given a

job in the Zoology Department of the British Museum, cataloguing the snakes. His great work was the production of the eight-volume *Catalogue of the Fishes in the British Museum* (1859–1870). He succeeded J. E. Gray (q.v.) as Keeper of Zoology in 1875 and served until his retirement in 1895. (Gunther, 1975)

42. Plaque, in bronze, by Frank Bowcher (1864–1938), 1912

Inscribed: DR ALBERT GUNTHER F.R.S. 1912 AET 82. F. BOWCHER 1912

Dimensions: 30 × 20

Provenance: Presented by R. W. T. Gunther in 1913.

Notes: Exhibited at the Royal Academy in 1913. There is a second plaque in the Linnean Society, London.

HALL, Sir James (1761–1832)

Sir James Hall of Dunglass, near Edinburgh, was a wealthy man who became interested in chemistry and geology while on a grand tour of Europe. He was a friend and supporter of James Hutton (q.v.), and is best known for the experiments on the effects of heat and pressure on rock materials which he performed to counter criticisms of Hutton's theory. Hall has been called 'the father of experimental geology'. (DSB)

* 43. Bust, in white marble, by Patric Park (1811–1855), [1850]

Inscribed: SIR JAMES HALL BART. PATRIC PARK SCULP.

Dimensions: 67 × 40

Provenance: Commissioned for the opening of the Museum of Practical Geology in 1851; transferred to The Natural History Museum in 1985.

Description: Head and chest, facing front, wearing a classical drape.

Notes: The bust appears to be based on the oil painting (undated) by Sir John Watson Gordon in the Royal Society of Edinburgh. The Museum paid Park £21 for a plaster model of Hall in 1849, and paid Noble £30 for the marble bust in 1850.¹¹

HARDWICKE, Major-General Thomas (1756–1835)

Hardwicke entered the military service of the Honourable East India Company at the age of 22. He saw a good deal of fighting in India, and rose steadily through the ranks to become a Major-General in 1819. He returned to England in 1823, where he remained for the rest of his life. Hardwicke was an enthusiastic naturalist, and collected mammals, birds, reptiles, fish, invertebrates and plants. In addition, he assembled a magnificent collection of natural history drawings and paintings, which is now divided between the British Museum and The Natural History Museum. (Dawson, 1946)

44. Painting, oil on canvas, by John Lucas (1807–1844), [c.1830]

Inscribed: (on frame) MAJOR-GENL. HARDWICKE. PAINTED BY J. LUCAS.

Dimensions: 107 × 93 (74 × 61)

Provenance: A portrait of Hardwicke by William Hawkins was given to the British Museum by J. E. Gray (q.v.) in 1842, and appears in inventories up to 1879. A Hawkins portrait of Hardwicke was reported as in The Natural History Museum in 1946 (Dawson, 1946), and again in 1971 (Sawyer, 1971). Mention of a John Lucas portrait first occurs in a list dated 1955, and is repeated in 1961.¹² It is not yet possible to say whether there were two portraits, one of which is missing, or whether the Hawkins portrait was reattributed and a new inscription provided on the frame.

Notes: This painting is similar, but not identical, to that by J. Lucas which was used as the basis of the lithographic frontispiece to Hardwicke and Gray's *Illustrations of Indian Zoology* (1830–1834).

HODGSON, Bryan Houghton (1800–1894)

Hodgson was educated at Haileybury and joined the Indian civil service, becoming Assistant, and then British Resident at the Court of Nepal from 1825 to 1839. He returned to England after resigning from the service in 1844, but spent a further thirteen years in Bengal before finally returning to England in 1858. Hodgson presented large collections of mammals and birds to the British Museum in 1844 and 1858, as well as seven volumes of paintings of animals by native artists. (Hunter, 1896)

45. Bust on round socle, in white marble, by Thomas Thornycroft (1815–1885), [1844]

Inscribed: BRIAN [*sic*] HODGSON ESQ. THOMAS THORNYCROFT SC.

Dimensions: 80 × 51

Provenance: Bequeathed by Mrs B. Hodgson in 1913.

Reference: Hunter, 1896, plate opposite p. 176.

HUTTON, James (1726–1797)

Hutton studied medicine at Edinburgh, Paris and Leiden, having previously become interested in chemistry. He took up farming on his return to Scotland, and from there developed his knowledge of geology. He lived in Edinburgh from 1768, and started to develop a theory of the Earth which would explain the form of the land as well as the origin of granite and other problems. He read a preliminary version of his theory to the Royal Society of Edinburgh in 1785, publishing it in full in 1795. Through the writings of his friend and biographer John Playfair (q.v.), Hutton's theory influenced Charles Lyell (q.v.), Archibald Geikie (q.v.) and British geologists ever since. (*DSB*)

46. Bust on round socle, in white marble, by Patric Park (1811–1855), [1850]

Inscribed: (on socle) JAMES HUTTON, M.D. P. PARK, SCULP.

Dimensions: 79 × 58

Provenance: Commissioned for the opening of the Museum of Practical Geology in 1851; transferred to The Natural History Museum in 1985.

Notes: The Museum paid Park £21 for a plaster model of Hutton in 1849, and paid Noble £30 for the marble bust in 1850.¹³ The bust is presumably based on the only two authentic portraits of Hutton: the oil painting (c.1786) by Raeburn in the Scottish National Portrait Gallery and the medallion by Tassie (1792), of which there is an example in the Geological Society.

HUXLEY, Thomas Henry (1825–1895)

Huxley studied medicine at Charing Cross Hospital before joining the Royal Navy. He was surgeon on board the *Rattlesnake* for a surveying voyage to Australia, and his interest and expertise in natural history developed on the trip. He left the navy on his return and published a series of papers on invertebrate zoology arising from observations made on the voyage. In 1854 Huxley succeeded Edward Forbes (q.v.) as naturalist to the Geological Survey, and studied problems in palaeontology and geology. He became a close friend of Charles Darwin (q.v.) and a supporter of his theory of evolution by natural selection. (DSB)

47. Statue on plinth, in Carrara marble, by Edward Onslow Ford (1852–1901), 1898

Inscribed: *E. Onslow Ford* 1898

Dimensions: (statue) 185 × 111; (plinth) 22 × 117

Provenance: Presented by the Huxley Memorial Committee, President the Prince of Wales, and unveiled in the Museum on 28 April 1900.

Notes: The Memorial Committee was set up in August 1895 and, in the next four years, collected £3378, of which £1813 was spent on the statue.¹⁴ The statue stood on the east side of Central Hall, resting on an inscribed plinth. In 1971 the statue was transferred to a low plinth and moved to the North Hall, next to Charles Darwin.

48. Medallion, in plaster, by Frank Bowcher (1864–1938), 1902

Inscribed: F. BOWCHER Sc. 1902

Dimensions: 51 diameter

Provenance: Unknown, but in the Museum since at least 1931.

Notes: This is a reproduction of part of the memorial tablet set up in the reading room of Ealing Library in 1903.

LANKESTER, Sir Edwin Ray (1847–1929)

Lankester graduated in zoology and geology and studied subsequently at Vienna, Leipzig and Naples. He became Professor of Zoology at University College London in 1874, and Linacre Professor of Comparative Anatomy at Oxford in 1891. In 1898 he succeeded Sir William Flower (q.v.) as Director of The Natural History Museum, where he served for a somewhat turbulent nine years. Lankester's researches covered all major groups of animals, both living and fossil, as well as embryology and evolutionary theory. After his retirement he wrote a series of popular scientific books. (DSB)

49. Drawing, pencil on board, by Worthington George Smith (1835–1917), 1880

Inscribed: Scientific Un-worthies. No.1. A Dirty-water Medusa. (Degeneration. A Chapter in Darwinism). Worthington G. Smith ad nat del 1880.

Dimensions: 29 × 21

Provenance: Presented by W. N. Parker in 1907, having previously been in the possession of T. G. B. Howes.

Notes: This cartoon relates to the apparent attempt by Lankester to forestall G. J. Allman's description of a medusa (*Nature* 22:148, 17 June 1880) and the subsequent suppression of Lankester's paper in *Proceedings of the Royal Society* 30:554–556, 1880, where the pages are blank.

50. Drawing, pencil on paper, by Edward Tennyson Reed (c.1860–1933), 1905

Inscribed: E. T. R.

Dimensions: 30 × 31 (18 × 21)

Provenance: Presented by C. D. Soar in 1934

Notes: This is the original drawing for a cartoon published in *Punch* on 24 May 1905, relating to the presentation of a skeleton of *Diplodocus carnegii* to the Museum.

LATREILLE, Pierre André (1762–1833)

Latreille spent all his life in Paris, working at the Muséum National d'Histoire Naturelle from 1798 until his death. He was one of the foremost entomologists of his day, who attempted to apply a 'natural' method to the classification of insects, arachnids and crustacea. He was a modest and unassuming man, who spent most of his career in subordinate positions at the Museum. It was not until 1829 that he was appointed to the newly created Chair of Entomology. (Dupuis, 1974)

- * 51. Bust, in plaster, by Louis Parfait Merlieux (1796–1855), 1833
Inscribed: (on front) LATREILLE; (on right side) P. MERLIEUX. M DCCC XXXIII; (on left side) NECROBIA RUFICOLLIS LATREILLEI SALUS ANNO M DCC XCIV DECIES AUCTA

Dimensions: 50 × 29

Provenance: Purchased from Merlieux in 1842.¹⁵ The bust stood in the Insect Room at the British Museum and was left there when the natural history collections moved in 1881. It was presented to The Natural History Museum in 1988.

Description: Latreille as a middle-aged man, head and chest, facing forward, unclothed.

Notes: This is a plaster cast of the original bronze bust which stands on Latreille's tomb in a Paris cemetery. Reference: Hayek and Mound, 1988.

LINNAEUS, Carl (1707–1778)

Linnaeus studied medicine at Lund and Uppsala, and travelled in Lapland studying its botany. In 1742 he became Professor of Medicine at the University of Uppsala, where he remained for the rest of his life. Linnaeus set out to establish new systems for the three kingdoms of nature, and to establish clarity and order in natural history. He specialized in botany, and put forward a botanical system which was rigidly based on the sexual parts of plants. *Systema Naturae* was first published in Holland in 1735; the 10th edition (1758–1759) is the basis of modern zoological nomenclature. (DSB)

52. Painting, oil on canvas, by Magnus Hållman, [c.1780]

Inscribed: (on reverse) Carolus a Linné / Regis Sveciae Archiater / Equ ...
Ord Stellae Polaris / Medicinae & Botanicis Professor / Academia Regia
Upsallensi / Memb Acad Reg Scient Stockholm Upsallae / Paris, Lond,
Petropol, Berol, Florent, Montpell / Celle, Philadelph, / Zeeland / Natus 1707
die 13 Maij / Denatus 1778 die 10 Januariis / Deam Luctus Angit amissi Cybele
Dimensions: 75 × 64 (57 × 46)

Provenance: Purchased from A. R. F. Chapman of Bath in 1931. Formerly in the collection of the botanist A. B. Lambert, and auctioned in 1842 after his death (lot 15).

Notes: This is one of four portraits of Linnaeus by Hållman, three of which seem to be derived from an original by Roslin which was painted in 1775.

References: Carruthers, 1891, p. 25; Hult, 1930, fig. 4.

* 53. Bust, in plaster, by Jonas Forslund, date unknown

Inscribed: LINNAEUS

Dimensions: 75 × 55

Provenance: Unknown

Description: Linnaeus as a young man, head and shoulders, facing half left, wearing a classical drape. Linnaeus's Polar Star is sculpted on the square plinth.

Reference: Tullberg, 1907, item 355 and fig. 27.

LYELL, Sir Charles (1797–1875)

Lyell attended lectures on geology given by William Buckland (q.v.) at Oxford before studying law in London in 1819. He practised for a few years, but geological research and writing soon took all his time. Lyell travelled widely in Britain and on the Continent, making a crucial visit to Mount Etna in 1828. He developed a theory of geology based on a strict uniformitarianism, which he published in *Principles of Geology* (1830–1833, 12th edn. 1875). Lyell became a close friend of Charles Darwin (q.v.) on the latter's return from the *Beagle* voyage, although he never fully accepted Darwin's ideas on evolution by natural selection. (DSB)

54. Painting, oil on canvas, artist unknown [c.1835]

No inscription

Dimensions: 47 × 43 (26 × 21)

Provenance: Purchased from Hollywood Gallery in 1985; formerly in the possession of Miss Boisselier.

Notes: A closely similar painting is at the Geological Society, purchased by them in 1892.

MEYER, Henry Leonard (1798–1865)

Meyer was born in Holland, and came to England some time before 1830, when he married Mary Ann Moor in London. The Meyers and their growing family lived at various addresses in and around London, until Henry died in 1865 after some years of mental illness. Meyer produced and illustrated three important ornithological works between 1835 and 1857: *Illustrations of British Birds* (1835–1850), *Coloured Illustrations of British Birds and their Eggs* (1842–1857) and *Game Birds and their Localities* (1848). (Jackson, 1986)

55. Drawing, charcoal on paper, perhaps by his wife, Mary Ann Meyer (c.1806–1880), c.1860

Inscribed: Meyer, Author of British Birds

Dimensions: 34 × 26

Provenance: Unknown, but in the Museum since at least 1961.

MURCHISON, Sir Roderick Impey (1792–1871)

Murchison devoted his earliest years to travel and fox-hunting. He turned to science in 1824, and quickly rose to be a highly respected field geologist. Murchison made joint tours on the Continent with Charles Lyell (q.v.) and Adam Sedgwick (q.v.), before settling down to explore the ancient rocks of Wales and the Welsh Borders. He named the Silurian System in 1839, and in subsequent years traced it through Europe, Russia, and across Scotland. As Director-General of the Geological Survey and Museum, and President of the Royal Geographical Society, he advised the government on a wide range of scientific matters. (DSB)

- * 56. Bust, in plaster, by Richard Westmacott (1775–1856), 1848
 Inscribed: RW 1848
 Dimensions: 72 × 49
 Provenance: Unknown
 Description: Murchison in middle age, head and shoulders, facing slightly right, wearing a classical drape.
 Notes: The marble original of this bust was presented to the Geological Society by Mrs Murchison in 1853, and there is another version in the Scottish National Portrait Gallery dated 1847.

- * 57. Bust on round socle, in marble, by Henry Weekes (1807–1877), 1871
 Inscribed: (on bust) H. WEEKES R.A. SC. 1871; (on socle) RODERICK IMPEY MURCHISON BART. K.C.B., F.R.S. &c SECOND DIRECTOR GENERAL OF THE GEOLOGICAL SURVEY OF THE UNITED KINGDOM AND OF THIS MUSEUM
 Dimensions: 80 × 65
 Description: Murchison in old age, head and shoulders, facing right, wearing coats, orders and decorations.
 Provenance: Bequeathed by Sir R. I. Murchison to the Museum of Practical Geology in 1871; transferred to The Natural History Museum in 1985.
 Notes: The bust was exhibited at the Royal Academy in 1872.

OWEN, Sir Richard (1804–1892)

Owen was educated in Lancaster and at the University of Edinburgh, and qualified as a surgeon at St Bartholomews Hospital, London. He went to the Royal College of Surgeons in 1827, and was made Hunterian Professor of Comparative Anatomy in 1836 and Conservator in 1842. In 1856 Owen was appointed to the new post of Superintendent of the natural history departments of the British Museum, and was largely responsible for moving his departments away from the chronic overcrowding in Bloomsbury to the spacious new building that he had helped to design in South Kensington. Owen's research was largely in comparative anatomy, and included substantial contributions to vertebrate palaeontology. He is best remembered for coining the word 'dinosaur'. (DSB)

58. Drawing, pencil on paper, artist unknown, 1831

Inscribed: Richd. Owen, 1831. [changed from 1830]

Dimensions: 20 × 15

Provenance: Presented by G. Ehrenborg in 1985, having been in his family for many years.

59. Painting, oil on canvas, by Henry William Pickersgill (1782–1875), 1844

Inscribed: (on frame) PROFESSOR OWEN. BY PICKERSGILL.

Dimensions: 160 × 129 (140 × 109)

Provenance: Purchased from Mr G. F. Boston in 1949, having been in the collection of Sir Robert Peel from 1845, and owned by his heirs until 1917 when it was auctioned by Robinson, Fisher and Harding (lot 59), and purchased by Mr H. G. Boston.

Notes: Owen is wearing the robes of Hunterian Professor, and is holding a bone of the extinct bird *Dinornis* in his hand. Owen sat for this portrait in April 1844. Sir Robert Peel used William Buckland as an intermediary to ask Owen for a portrait to hang next to Cuvier in his gallery (Owen, 1894, pp. 233 and 247). The painting is similar to a Pickersgill portrait in the National Portrait Gallery in which Owen is holding the shell of a pearly nautilus.

Reference: Gruber, 1987, note 4.

60. Painting, oil on canvas, by Henry William Pickersgill (1782–1875), c.1844

No inscription

Dimensions: 57 × 64 (34 × 41)

Provenance: Presented by F. D. Ommanney, Owen's great-grandson, in 1979.

Notes: Owen wears the robes of Hunterian Professor.

Reference: Owen, 1894, frontispiece to vol. 1.

61. Bust on round socle, in marble, by Michael Wagnmüller (1839–1881), 1871

Inscribed: München 1871. M. Wagnmüller

Dimensions: 72 × 47

Provenance: Bequeathed by Mrs Emily Owen in 1920.

Notes: Exhibited at the Royal Academy in 1872 (1545).

- * 62. Bust, in plaster, by Sir William Hamo Thornycroft (1850–1925), 1880
Inscribed: OWEN Hamo Thornycroft Sc. 1880
Dimensions: 74 × 48
Provenance: Unknown
Description: Head and chest, looking forward, wearing a roughly sculpted coat.
Notes: There is a letter from W. H. Thornycroft to Owen, dated 23 December 1879, arranging a sitting.¹⁶ The Museum holds a second copy of this bust, painted gold, and a third is at the Royal College of Surgeons.
63. Painting, oil on board, by William Holman Hunt (1827–1910), 1881
Inscribed: (on frame) Sir Richard Owen, K.C.B., D.C.L., BY W. Holman-hunt, O.M. 1881
Dimensions: 126 × 105 (90 × 69)
Provenance: Purchased from Mrs Joseph, daughter of the artist, in 1934, using money bequeathed for the purpose by Mr C. B. Holman Hunt.
Notes: Holman Hunt wrote to Owen on 30 December 1880, offering to paint his portrait, and the sittings took place in the spring of 1881.¹⁷ The painting was exhibited in the Grosvenor Gallery's Summer Exhibition in 1881 (*The Times*, 2 May 1881), at the City Art Gallery, Manchester in 1906 and in Fulham Public Library in 1937. It is said to be one of only three portraits painted by Holman Hunt.
References: Hunt, 1905, vol. 2, opposite p. 96.
64. Statue, in bronze, on a plinth of Numidian marble, by Thomas Brock (1847–1922), 1896
Inscribed: (on statue) THOS. BROCK R.A. SCULPTOR. 1896; (on plinth) RICHARD OWEN BORN 20TH JULY 1804. DIED 18TH DECEMBER 1892. THE FIRST DIRECTOR OF THIS MUSEUM
Dimensions: (statue) 220 × 90; (plinth) 96 × 88
Provenance: Presented by the Owen Memorial Committee, Chairman the Prince of Wales, March 1897.
Notes: A model was exhibited at the Royal Academy in 1895. The statue was set up at the south end of Central Hall. In 1927 it was moved onto the first landing above the hall. Owen is wearing the gown of the Hunterian Professor, and holds a bone in his left hand.

PARKINSON, Sydney (?1745–1771)

Parkinson grew up in Edinburgh and was apprenticed to a woollen draper. He drew and painted natural history subjects from an early age, and when he moved to London about 1765, Parkinson met Sir Joseph Banks (q.v.) and worked as an artist in his house. Parkinson accompanied Banks and Captain Cook on the voyage of the *Endeavour*, and made nearly 1500 drawings before dying at sea on the return journey. Most of his natural history drawings are preserved in the libraries of The Natural History Museum. (Carr, 1983)

65. Painting, oil on board, probably a self-portrait [c.1770]

No inscription

Dimensions: 39 × 29 (28 × 18)

Provenance: Presented by Mr G. S. Parkinson in 1896.

References: Sawyer, 1950, fig. 1; Carr, 1983, frontispiece.

PLAYFAIR, John (1748–1819)

Playfair studied mathematics at St Andrews University, and was Professor of Mathematics at Edinburgh University from 1785, and of Natural Philosophy from 1805. He wrote papers on mathematics, physics and astronomy, as well as an *Elements of Geometry* (1795). His fame, however, rests on the book in which he analysed, clarified and amplified the geological theories of James Hutton (q.v.): *Illustrations of the Huttonian Theory of the Earth* (1802). Playfair wrote almost nothing else on geology, although he travelled through the continent in 1815 gathering materials for a projected new edition of *Illustrations*. (DSB)

66. Bust, in marble, by Matthew Noble (1817/18–1876), [1852]

Inscribed: PROFESSOR JOHN PLAYFAIR AFTER SIR FRANCIS CHANTREY, R.A. BY M. NOBLE

Dimensions: 63 × 38

Provenance: Commissioned for the Museum of Practical Geology; transferred to The Natural History Museum in 1985.

Notes: The original bust by Chantrey (1814) is in Edinburgh University Library. The Museum paid Noble £30 for producing the bust in 1852.¹⁸

RAMSAY, Sir Andrew Crombie (1814–1891)

Ramsay grew up in Glasgow and worked as a clerk and a merchant. His geological knowledge attracted the attention of R. I. Murchison (q.v.) at the British Association meeting in Glasgow in 1841, who obtained a post for Ramsay in the Geological Survey of Great Britain, under the directorship of H. T. De la Beche (q.v.). Ramsay worked for many years in Wales and developed important theories on the development of the landscape. He succeeded Murchison as the third Director-General of the Geological Survey and Museum in 1871. Ramsay was also Professor of Geology at University College London (1847–1852) and President of the Geological Society (1862–1864). (DSB)

- * 67. Bust, in plaster, by William Davies (1826–1901), undated

Inscribed: PROFESSOR RAMSAY F.R.S. &c

Dimensions: 72 × 40

Provenance: Presented by W. Davies to the Museum of Practical Geology in 1892; transferred to The Natural History Museum in 1985.

Description: Head and chest, facing slightly left, wearing an academic gown.

Notes: In the letter of presentation this is described as 'the original model' of the bust. Other copies were said to be at the Geological Society and the Crystal Palace.¹⁹

RAY, John (1628–1705)

Ray studied at Trinity College, Cambridge, and was elected a Fellow of Trinity College in 1649. He refused to take the oath required by the Act of Uniformity in 1662, and, giving up his fellowship, returned to his home village of Black Notley, Essex. He was supported by his wealthy friend Francis Willughby, and the two men travelled throughout Britain and on the Continent. They agreed that Ray would concentrate on botany and Willughby on zoology. Ray's work in botany started with a catalogue of Cambridge plants in 1660, followed

by English plants in 1670, and finally the magnificent *Historia Plantarum* (1686–1704). Willughby had died in 1672 without publishing anything, and Ray subsequently incorporated his notes in books on ornithology (1676), fish (1686), quadrupeds and serpents (1693) and finally insects (1710). (DSB)

68. Painting, oil on canvas, attributed to Mary Beale (1633–1699), undated
Inscribed: J Ray

Dimensions: 87 × 86 (72 × 71)

Provenance: Bequeathed to the British Museum by Sir William Watson in 1788.

Notes: The painting was hanging in Room VIII in Montagu House in 1810, and was in the eastern Zoology Gallery from 1842. It was transferred to South Kensington in 1881, and has hung in the office of the Keeper of Zoology ever since. The attribution to Beale, which was made in the original donation record, and the identity of the sitter, have both been challenged (Piper, 1962).

References: Sawyer, 1963.

REEVES, John (1774–1856)

Reeves was educated at Christ's Hospital, London, and afterwards worked in the counting house of a tea broker. He worked for the Honourable East India Company's Inspector of Tea in England, and, in 1812, was sent out to China. He soon rose to become the Chief Inspector of Tea at Canton, and lived partly there and partly in Macao. He was an enthusiastic naturalist and sent large consignments of living and dried plants, mammals, reptiles and other animals back to England. He also commissioned native artists to paint a wide range of animals and plants, and nearly 1400 of these paintings are now in the Museum libraries. (Whitehead, 1969)

69. Miniature painting, oil on paper, artist unknown, [c.1815]

No inscription

Dimensions: 9 × 7 (8 × 6), both oval

Provenance: Presented by Anstice, Lady Goodman, a descendant of John Reeves, in 1976.

ROTHSCHILD, Lionel Walter, Lord (1868–1937)

Rothschild grew up at Tring Park, the family home in Hertfordshire. He worked in Rothschilds bank from the age of 21, but devoted his money and energy to building up a zoological museum at Tring, which was opened to the public for the first time in 1892. He employed two full-time curators, and sent collectors out on expeditions all over the world. Rothschild delighted in very large animals, and his museum contained magnificent gorillas, giant tortoises, cassowaries, elephant seals and elephants. His chief research interests were in ornithology and entomology, and it was here that his collections were most extensive. In 1931 Rothschild had to sell his birds to the American Museum of Natural History, but all the rest of his material, including the buildings and grounds, was bequeathed to The Natural History Museum when he died. (Rothschild, 1983)

70. Painting, oil on canvas, by Joszi Arpad Koppay, Baron von Dretoma (b.1859), [c.1910]

Inscribed: J. Koppay

Dimensions: 115 × 88 (96 × 68)

Provenance: Purchased from Dr P. Tauchner in 1983.

SEDGWICK, Revd Adam (1785–1873)

Sedgwick grew up in the Yorkshire dales, and studied at school in Sedbergh and at Trinity College, Cambridge. He was elected a Fellow of Trinity in 1810, ordained in 1817, and remained there for the rest of his life. In 1818 Sedgwick was elected Woodwardian Professor of Geology at Cambridge, and took up the new subject with enthusiasm. He studied the ancient rocks of the Lake District and North Wales and, in the 1830s, clashed with Murchison (q.v.) over the correct classification for these rocks. Sedgwick was an inspiring teacher and a popular President of the Geological Society (1829–1831). He suffered from ill health over many years, and became profoundly embittered towards the end of his life. (DSB)

71. Bust, in marble, by Thomas Woolner (1825–1892), [c.1875]

Inscribed: PROFESSOR SEDGWICK. T. WOOLNER SC LONDON

Dimensions: 69 × 42

Provenance: Presented to the Museum of Practical Geology by Mrs Elizabeth Warne, and transferred to The Natural History Museum in 1985.

Notes: This is a replica of the bust that Woolner carved for Trinity College, Cambridge, in 1860.

SELOUS, Frederick Courteney (1851–1917)

Selous was born and educated in England, and developed into a fine athlete and a young man who could never resist an adventure. He went to Africa in 1871 to travel and hunt, and remained there for most of the rest of his life. He sent fine specimens of mammals and birds back to The Natural History Museum, many of which were mounted for the exhibition galleries. Selous travelled in Asia and North America between 1896 and 1907, before returning to Africa to help Theodore Roosevelt on his great African hunting holiday. He served with the 25th Royal Fusiliers in the Great War, and was killed in action at Beho-Beho in January 1917. (Taylor, 1989)

72. Statue and plaque, in bronze and granite, by William Robert Colton (1867–1921), 1919

Inscribed: CAPTAIN FREDERICK C. SELOUS D.S.O. HUNTER EXPLORER & NATURALIST BORN 1851 KILLED IN ACTION AT BEHO-BEHO GERMAN EAST AFRICA 4.1.1917. W. ROBERT COLTON R.A. SCULPTOR

Dimensions: (statue) 100 × 60; (plaque) 228 × 168 ✓

Provenance: Presented by the Selous Memorial Committee, Chairman Mr Montagu, and unveiled in the Museum on 10 June 1920.

Notes: The granite, from the Matopo Hills, Rhodesia, was given by the Union government of South Africa. Money left over after completion of the memorial went to fund a scholarship at Rugby School.²⁰

SHERBORN, Charles Davies (1861–1942)

Sherborn was an enthusiastic geologist as a young man, carrying out research on microfossils and the geology of south-east England. He became convinced of the importance of bibliographical and historical research as the foundation for taxonomy, and spent over forty years compiling the *Index Animalium* (1902–1933), which comprised a complete list of the generic and specific names published between 1758 and 1850, with a reference to the date and place of publication of each name. The General Library of The Natural History Museum was his base, although he was never a paid member of staff. (Norman, 1944)

- * 73. Drawing, pencil on paper, by Charles William Sherborn (1831–1912), 1862

Inscribed: Chas W. Sherborn, March 1862

Dimensions: 28 × 21

Provenance: Probably presented by C. D. Sherborn.

Description: Head and shoulders of Sherborn as a baby.

Notes: The artist, C. D. Sherborn's father, was a celebrated line-engraver and etcher.

SLOANE, Sir Hans (1660–1753)

Sloane was born and brought up in Ireland, and became a keen naturalist. He moved to London to study medicine in 1679, and toured Europe before completing his degree in Orange, France. He became a close friend of John Ray (q.v.) and was elected a Fellow of the Royal Society. In 1687 Sloane went to Jamaica as physician to the Duke of Albemarle and returned two years later with a large botanical collection. Although Sloane made original contributions to both botany and medicine, like Banks (q.v.), his importance lies in his patronage and encouragement of others, rather than in his own research and publications. President of the Royal Society for many years, he corresponded with savants all over the world, and built up a magnificent collection of books, manuscripts, natural history objects and antiquities. After his death his collection became one of the three founding collections of the British Museum, and

many of his specimens can still be identified in The Natural History Museum.
(DSB)

74. Painting, oil on canvas, artist and date unknown

No inscription

Dimensions: 93 × 81 (73 × 61)

Provenance: Presented to the British Museum either by Mr Pinchbeck in 1759 or by the widow of Dr Horsman in 1767.

Notes: The painting hung in the eastern Zoology Gallery from 1842, and was transferred to The Natural History Museum in 1919. The painting is almost identical to the central part of the portrait (1736) by Stephen Slaughter in the National Portrait Gallery, so is presumably either by Slaughter himself, or, more likely, copied from his work by an unknown painter.

SMITH, William (1769–1839)

William Smith, who was the son of an Oxfordshire blacksmith, is famous as the author of the first large-scale geological map of England, and was christened 'the father of English geology' in 1831. He worked as a land surveyor and canal engineer, and was one of the first to realize that different strata could be identified by the fossils that they contain. This enabled him to trace strata across the country with relative ease, and so to construct geological maps. *A Delineation of the Strata of England and Wales* (1815) was followed by a series of county geological maps between 1819 and 1824. Smith sold his collection of fossils to the British Museum in 1816, and 2000 specimens can still be recognised in The Natural History Museum. (DSB)

75. Bust on round socle, in marble, by Matthew Noble (1817/18–1876), [1850]

Inscribed: (on socle) WILLIAM SMITH, LL.D., M. NOBLE, SCULP.

Dimensions: 76 × 58

Provenance: Commissioned for the opening of the Museum of Practical Geology in 1851; transferred to The Natural History Museum in 1985.

Notes: The Museum paid Noble £50 in 1850 to produce this bust, a replica of the one that he made for the memorial to Smith in St Peter's Church,

Northampton, in 1848.²¹ The bust was based on the painting of Smith by Hugues Fourau (1837) in the Geological Society.

- * 76. Bust, in plaster, by Matthew Noble (1817/18–1876), 1848

Inscribed: M. Noble 1848

Dimensions: 76 × 58

Provenance: Unknown

Description: Head and shoulders, facing slightly left, wearing a classical drape.

Notes: A cast of the bust in St Peter's Church, Northampton. There is a similar cast in the Geological Society.

SOWERBY, James (1757–1822)

James Sowerby grew up in London and trained as a portrait painter, before turning to landscapes and to botany. He drew and engraved illustrations for a long series of botanical works by William Curtis, Revd John Lightfoot, Sir James Edward Smith and others, as well as for books on minerals and fossils. He was for many years head of a family firm which included his sons as artists and engravers and his daughters as colourists. The Sowerby collection of fossils, many of which figured in *Mineral Conchology* (1812–1846), was purchased by the British Museum in 1860. More recently, the General Library of The Natural History Museum has acquired the papers of the Sowerby family (Macdonald, 1974). (DNB)

- * 77. Painting, watercolour on paper, after Thomas Heaphy (1775–1835), [c.1816]

No inscription

Dimensions: 17 × 13 (3 diameter)

Provenance: Given by Mrs Miller in 1985, along with the papers of J. W. Salter, James Sowerby's son-in-law.

Description: Head and shoulders, facing half right.

Notes: This miniature portrait is very similar to the portrait of Sowerby by Heaphy (1816), which is in the possession of the Sowerby family, and which was engraved by J. C. Edwards in 1822.

SOWERBY, James de Carle (1787–1871)

J. de C. Sowerby was the eldest son of the naturalist James Sowerby (q.v.). He drew plates for a wide range of natural history publications, including the works of Buckland, Darwin, Forbes, Gray, Lyell and Murchison (q.q.v.). His original research and writing was mainly in the fields of mineralogy and palaeontology, although he was Secretary and Director of the Royal Botanic Society from 1838 to 1869. (Macdonald, 1974)

78. Medallion, in plaster, by Joseph Edwards (1814–1883), undated
Inscribed: (on medallion) J. EDWARDS; (on frame) JAMES DE CARLE SOWERBY. BORN 1787. DIED 1871.

Dimensions: 36 × 36 (25 diameter)

Provenance: Unknown, but in the Museum since at least 1931.

Notes: Both medallion and frame are uniform with the Edward Doubleday portrait (q.v.). A medallion portrait of Sowerby was presented to the Geological Society in 1845.

THOMAS, Michael Rogers Oldfield (1858–1929)

Thomas, after schooling at Haileybury, Hertfordshire, became a clerk in the British Museum. He attended lectures given by T.H. Huxley (q.v.), and transferred to the Zoology Department as the Assistant in Charge of mammals. He served in this post for forty-five years, and continued to work in the Mammal Section almost until his death in 1929. Thomas used his own wealth to sponsor collectors all over the world to build up the Museum's mammal collections, and he wrote over 1000 monographs, catalogues, papers and notes on the wealth of new material that flowed in. In his will he left a bequest to finance expeditions for yet more mammals. (Hill, 1990)

79. Painting, oil on canvas, by J. Ernest Braun, 1904

Inscribed: J. Ernest Braun 1904

Dimensions: 107 × 87 (88 × 68)

Provenance: Bequeathed to the Museum by Thomas in 1929.

Notes: Thomas holds the skull of a gazelle in his left hand.

References: Hill, 1990, plate 1.

80. Painting, oil on canvas, artist unknown [c.1914]

No inscription

Dimensions: 86 × 74 (62 × 51)

Provenance: Acquired from Thomas's executors in 1929.

Reference: Hill, 1990, plate 2.

THORNLEY, Revd Alfred (1855–1947)

Thornley studied at Oxford, took holy orders and worked as deacon and priest at parishes in Nottinghamshire. He had a wide interest in natural history, but specialized in entomology and the study of Diptera. He was relieved of most of his parochial duties, and worked with the County Education Department in training schoolteachers in natural history. Thornley was Chaplain and Professor of Economic Entomology at Cirencester Agricultural College for three years, before retiring to Cornwall. Thornley gave his collections, journals and notebooks to The Natural History Museum in 1946. (Scott, 1947)

81. Drawing, pencil on paper, by Margaret K. Fulleylove Thornley, 1946

No inscription

Dimensions: 14 × 11

Provenance: Probably given by Thornley in 1946, along with his collections and papers.

Notes: Margaret Thornley was Alfred's second wife.

VICTORIA, Queen (1819–1901)

Victoria was the daughter of the Duke of Kent and the granddaughter of King George III. She succeeded to the throne in 1837 on the death of William IV, and reigned for fifty-four years. Victoria married Prince Albert of Saxe-Coburg-Gotha (q.v.) in 1840. (*DNB*)

82. Bust on round socle, bronzed zinc, cast by Miroy Brothers from an original by John Francis (1780–1861), [c.1850]

Inscribed: VICTORIA D. G. BRITANNIARUM REGINA F. D. FRANCIS SC.
LONDON 1850. MIROY FRÈRES À PARIS.

Dimensions: 76 × 50

Provenance: Probably commissioned for the opening of the Museum of Practical Geology in 1851; transferred to The Natural History Museum in 1985.

Notes: A marble bust by Francis dated 1842 is the Guildhall Art Gallery, London, and other versions are in the Mansion House and the Drapers' Hall, London. The cast was displayed in the Museum to demonstrate the artistic value of an inexpensive material, and is uniform with that of Prince Albert.

WALKER, Francis (1809–1874)

Walker grew up in Southgate, Middlesex, a member of a wealthy family. He became interested in entomology and travelled extensively in Britain and on the Continent, collecting and describing insects. He was a prolific author, who detailed many thousands of genera and species. Walker was an unofficial worker for the Zoology Department of the British Museum, and produced sixty-eight volumes of catalogues between 1844 and 1873. Much of his work is now seen to have been hasty and careless, and few of his species survive in the modern literature. (Anon, 1874)

- * 83. Drawing, pencil on paper, by Arthur Gardiner Butler (1844–1925), [c.1870]

Inscribed: Francis Walker by A G B, legs to be strengthened.

Dimensions: 10 × 17

Description: Full-length, facing left, caricature.

Provenance: Presented by W. H. Tams, c.1960, having previously been in the possession of G. F. Hampson.

WALLACE, Alfred Russel (1823–1913)

Wallace went to school in Hertford, England, before working with his brother as a surveyor, and later as a schoolmaster. He became interested in natural history and decided to try to earn money by organizing collecting expeditions. He travelled to South America with H.W. Bates in 1848, and spent the years 1854 to 1862 collecting in what are now Indonesia and Malaysia. Wallace was not only a successful commercial collector, he also used his abundant material as the basis for his own researches on a wide range of topics. He was particularly interested in the problem of the origin of species, and arrived at the idea of natural selection at the same time as, and independently from, Charles Darwin (q.v.). Papers by the two men were read at the Linnean Society in 1858, and the following year Darwin published *On the Origin of Species*. Wallace also made important contributions to biogeography, and the boundary between the Indo-Malayan and Australian regions is still called the Wallace Line. (DSB)

84. Medallion, in plaster, by Albert Bruce-Joy (d.1924), 1914

Inscribed: ALFRED RUSSEL WALLACE 1906. A. Bruce Joy Sc. 1914

Dimensions: 55 diameter

Provenance: Unknown, but in the Museum since at least 1931.

Notes: This medallion is uniform with that of Darwin by Bowcher. There is a bronze version at the Linnean Society and a plaster copy at the National Portrait Gallery.

85. Painting, oil on canvas, by J.W. Beaufort, 1923

No inscription

Dimensions: 146 × 121 (120 × 95)

Provenance: Presented by the Wallace Memorial Committee, Chairman Sir James Marchant, and unveiled in the Museum on 24 June 1923.

Notes: The portrait was painted by Beaufort, without charge, from photographs. It hung in Central Hall of the Museum until 1971.²²

* 86. Bust, in plaster, by W. Watagin, 1958

Inscribed: W. W. 1958 Moscow

Dimensions: 65 × 47

Provenance: Presented by the Museum Darwinianum, Moscow, through Professor A. E. Kohts, in 1959.

Description: Head and shoulders of Wallace as a young man, facing forward, wearing a coat.

Notes: Uniform with the bust of Darwin by Watagin.

WHITE, Adam (1817–1879)

White was born and educated in Edinburgh. He moved to London in 1835 to take up the post of Assistant in the Zoological Branch at the British Museum, under J. E. Gray (q.v.). He was responsible for both insects and crustaceans, although in later years he was able to specialize in the Coleoptera. White was the author of catalogues and papers on both these groups, as well as popular books on natural history and science. He suffered from mental illness and retired early in 1863. (*DNB*)

87. Medallion, in plaster, artist unknown [c.1880]

Inscribed: ADAM WHITE F.L.S. BORN 1817. DIED 1879.

Dimensions: 30 diameter

Provenance: Unknown, but in the Museum from at least 1955.

WILMOTT, Alfred James (1888–1950)

Wilmott studied botany at Cambridge University and obtained a post in the Botany Department of The Natural History Museum in 1911. His entire career was devoted to developing the collections of British and European flowering plants at the Museum. Wilmott made botanical tours through Britain with his friend George Druce, and worked for a season in Spain. He contributed many papers on the European flora to botanical journals, but never produced a book. Wilmott became Deputy Keeper of Botany in 1931. (Williams, 1950)

88. Painting, oil on canvas, by Marietta Pallis (1882–1963), [c.1925]

No inscription

Dimensions: 59 × 53 (51 × 43)

Provenance: Presented by the artist.

WOODWARD, Henry (1832–1921)

Woodward was born and educated in Norwich, and came from a family of naturalists. He worked as a bank clerk, studying and collecting fossils in his spare time. Woodward attracted the attention of Richard Owen (q.v.), who obtained a post in the Geology Department of the British Museum for him. Woodward specialized in fossil Crustacea, although he published papers on many other fossil groups as well. He was Keeper of Geology from 1880 to 1901. (Anon 1921)

89. Plaque, in bronze, by Frank Bowcher (1864–1938), 1908

Inscribed: HENRY WOODWARD, LL.D., F.R.S., ENTERED THE DEPT. OF GEOLOGY 1858. KEEPER 1880–1901. BOWCHER SC. 1908.

Dimensions: 76 × 66

Provenance: Presented by the subscribers in May 1908.

Notes: The plaque was prepared to mark Dr and Mrs Woodward's golden wedding in 1907. It was fixed to the wall of the Fossil Mammal Gallery for many years (Anon, 1908).

Unknown man

90. Painting, oil on canvas, artist unknown, early nineteenth century

No inscription

Dimensions: 94 × 80 (76 × 62)

Provenance: Unknown.

Unknown man

- * 91. Drawing, pencil on paper, artist and date unknown

No inscription

Dimensions: 32 × 18

Provenance: Unknown

Description: Head and shoulders of a middle-aged man, facing half left, wearing jacket, waistcoat and necktie.

Unknown man

- * 92. Bust, in plaster, artist and date unknown

No inscription

Dimensions: 67 × 48

Provenance: Unknown

Description: Head and shoulders of a middle-aged man, facing slightly right and downwards, wearing a classical drape.

Catalogue of Other Oil Paintings

Botanical subjects

Marine algae, Bermuda

- * 93. Painting, oil on paper, by Thomas Alan Stephenson (1898–1961), [?1952]
Inscribed: Iridescent sea weeds, North rock, Bermuda
Dimensions: 55 × 45 (25 × 19)
Provenance: Presented by Mrs Anne Stephenson in 1965.
Description: Brightly coloured seaweeds lie on a rocky shore.
Notes: Stephenson was a noted artist and marine biologist, and Professor of Zoology at the University of Wales from 1940 until his death. He studied the coast of Bermuda in 1952. This painting was exhibited at the Chenil Gallery, London, in 1964.

Prickly pear

94. Painting, oil on canvas, artist and date unknown
No inscription
Dimensions: 63 × 76
Provenance: Perhaps from the collection of Sir Hans Sloane. Sloane's catalogue of paintings has the entry: '185. A picture of a prickly pear copied from one made in the West Indies'.²³

Invertebrate zoology

Sea anemone on reef

- * 95. Painting, oil on paper, by Thomas Alan Stephenson (1898–1961), undated
Inscribed: *Stoichactis*. Large anemone on Barrier Reef
Dimensions: 55 × 45 (35 × 25)
Provenance: Presented by Mrs Anne Stephenson in 1965.
Description: Large blue sea anemone growing on a rocky surface.
Notes: See notes above (93). Stephenson was a member of the Great Barrier Reef Expedition of 1928–1929. This painting was exhibited in the Chenil Gallery, London, in 1964.

Insects

96. Paintings, oil on copper, attributed to Jan van Kessel (1626–1679), undated
No inscription
Dimensions: 81 × 67 (57 × 43)
Provenance: From the collection of Sir Hans Sloane. Found in a storeroom in the British Museum in 1878, and transferred to the Department of Zoology.
Notes: The nine small paintings are similar to panels on a painted cabinet in the Smithsonian Institution. Sloane's catalogue of paintings has the entry: '128. Seven views of insects on copper. bought of Kinsy'.²⁴

Vertebrate animals: fish

The Emperor's pike

97. Painting, oil on canvas, artist unknown [seventeenth century]
Inscribed: THIS IS THE BIGGNESS OF THE PIKE, WHICH THE EMPEROR
FREDERICK THE SECOND WITH HIS OWN HAND, HATH PUT THE
FIRST TIME INTO A POOLE AT LAUTERN; AND HATH MARKED HIM
WITH THIS RING IN THE YEARE 1230. AFTERWARDS HEE BROUGHT

HIM TO HEYDELBERG THE 6 OF NOVEMBER 1497. WHEN HEE HAD
BEENE IN THE POOLE 267 YEARES.

Dimensions: 66 × 168 (48 × 150)

Provenance: Presented by Robert Few in 1881.

Notes: The legend of the Emperor's pike first appears in *Historia Animalium Liber IIII* by Conrad Gesner in 1558, and was repeated in most of the standard works on freshwater fishes.

Reference: Norman, 1930.

Vertebrate animals: reptiles

Turtle

- * 98. Painting, oil on canvas, by Miss Audrey Weber [c.1955]

Inscribed: A. WEBER

Dimensions: 144 × 170

Provenance: Commissioned by the Museum for the Fossil Reptile Gallery.

Description: A giant turtle lies in the sea, with its head close to the surface of the water; land is visible in the distance.

Notes: The animal depicted is *Allopleuron hofmanni*, from the Upper Cretaceous of Europe. Audrey Weber worked as a freelance artist for the Museum, and produced paintings for many of the geological galleries during the 1950s.

Vertebrate animals: birds

The dodo

- 99. Painting, oil on canvas, attributed to Roelandt Savery (1576–1639), undated

Inscribed: The dodo &c. given by G. EDWARDS F.R.S. AD 1759.

Dimensions: 96 × 116 (82 × 102)

Provenance: Presented to the British Museum by George Edwards in 1759, having previously been in the collection of Sir Hans Sloane. The entry in the Book of Presents in the British Museum archives reads: '19 May 1759. An original picture of a bird called the Dodo, painted by Rolland Savery, from Mr Geo Edwards'.²⁵ Transferred to The Natural History Museum in 1881.

Notes: Edwards writes, on the authority of Sloane, that this picture 'was drawn in Holland from the living bird, brought from St Maurice's island in the East Indies, in the early times of the discovery of the Indies by the way of the Cape of Good Hope' (Edwards, 1758, vol. 6, p. 180.). The painting was on display in the Museum from at least 1761, and is referred to in most of the many guidebooks.

References: Strickland and Melville, 1848, p. 28; Oudemans, 1917, p. 37; Hachisuka, 1937; Hachisuka, 1953, p. 55.

- * 100. Painting, oil on canvas, after Roelandt Savery (1576–1639), undated
No inscription

Dimensions: 104 × 129 (88 × 114)

Provenance: Unknown. It was possibly commissioned by the Museum for display in the Bird Gallery, the original being rather dark.

Notes: This painting is an accurate copy of that described above (99), with the omission of the inscription.

- * 101. Painting, oil on canvas, after Roelandt Savery by E. M. P. K., 1897
Inscribed: ROELANDT SAVERY FE 1626. E. M. P. K. 1897.

Dimensions: 84 × 105 (68 × 88)

Provenance: Bequeathed to the Museum by Lord Rothschild in 1937, along with his extensive zoological collections.

Description: The dodo stands facing left; a rock on the left of the picture bears the inscription.

Notes: This is a copy of part of a painting which was in the old Royal Gallery in Berlin in 1848. Its present location is unknown.

Reference: Strickland and Melville, 1848, frontispiece.

Family of turkeys

102. Painting, oil on canvas, by Robert Havell (1792/3–1878), [c.1835]

No inscription

Dimensions: 128 × 171 (108 × 151)

Provenance: Presented by J. F. Marshall in 1938. Marshall's grandfather was Havell's cousin.

Notes: Havell was a painter and engraver who worked for J. J. Audubon from 1829 to 1838. This painting is similar to parts of plates 1 and 6 in Audubon's *Birds of America*.

References: Audubon, 1941, p. 11; Ford, 1964, p. 214.

Turkey cock

103. Painting, oil on canvas, by Robert Havell (1792/3–1878), [c.1835]

No inscription

Dimensions: 140 × 104 (120 × 84)

Provenance: Presented by J. F. Marshall in 1938.

Notes: This painting is similar to plate 1 of Audubon's *Birds of America*.

References: Audubon, 1941, p. 51.

Bird of Washington

104. Painting, oil on canvas, by Robert Havell (1792/3–1878), [c.1835]

No inscription

Dimensions: 140 × 104 (120 × 84)

Provenance: Presented by J. F. Marshall in 1938.

Notes: This painting is similar to plate 11 of Audubon's *Birds of America*. The bird depicted, which Audubon believed to be a distinct species, is an immature bald eagle.

References: Audubon, 1941, p. 186.

Hawk attacked by eagle

105. Painting, oil on canvas, by Robert Havell (1792/3–1878), [c.1835]

No inscription

Dimensions: 143 × 109 (102 × 87)

Provenance: Presented by J. F. Marshall in 1938.

Notes: Although this painting is not closely related to any of the Audubon plates, the dramatic composition is reminiscent of the red-tailed hawk on plate 51 of *Birds of America*.

References: As above (102).

Ruffed grouse

* 106. Painting, oil on canvas, by Robert Havell (1792/3–1878), [c.1835]

No inscription

Dimensions: 92 × 128

Provenance: Presented by J. F. Marshall in 1938.

Description: Four birds stand on a log, and a fifth is in the air. There are flowering plants in the foreground, mountains in the distance.

Notes: This painting bears no relation to Audubon's plate of ruffed grouse; however the two birds on the left are similar in attitude to the prairie chickens on plate 186 of *Birds of America*. The painting has suffered considerable paint loss.

References: As above (102).

Toucan

107. Painting, oil on canvas, by Nicholas Aylward Vigors (1785–1840), 1831

Inscribed: N. Vigors, 1831

Dimensions: 48 × 62 (34 × 46)

Provenance: Unknown

Notes: This painting depicts the toucan that was sent to Vigors from Rio de Janeiro by his friend Dr Such in or before 1826, and which lived in his house. He named it *Ramphastos ariel* (Vigors, 1826, p. 466).

Bustards

108. Painting, oil on canvas, by John Gerrard Keulemans (1842–1912), undated

Inscribed: J. G. Keulemans

Dimensions: 229 × 205 (223 × 199)

Provenance: Unknown, but reputed to have been commissioned by the Museum.

Notes: Keulemans was an extremely productive bird illustrator, who worked mainly in watercolour. Great, little and Houbara bustards, ruffs and sand martins are all shown in the painting.

Reference: Keulemans and Coldewey, 1982.

Great auks

109. Painting, oil on canvas, by John Gerrard Keulemans (1842–1912), undated

Inscribed: J. G. Keulemans

Dimensions: 229 × 205 (223 × 199)

Provenance: Unknown, but reputed to have been commissioned by the Museum.

Notes: Adult and young great auks are shown, together with a starfish. The great auk became extinct sometime after 1844, and certainly well before the date of this painting.

Andean condor

* 110. Painting, oil on canvas, by P. Mahler (fl.1893–1924), undated

Inscribed: P. Mahler

Dimensions: 46 × 38

Provenance: Bequeathed to the Museum by Lord Rothschild in 1937, along with his extensive zoological collections.

Description: Head and neck of an Andean condor, facing left.

Notes: Mahler illustrated French zoological books in 1893 and 1924.

Moa

111. Painting, oil on canvas, by George Edward Lodge (1860–1954), before 1907

No inscription

Dimensions: 175 × 140 (164 × 129)

Provenance: Bequeathed to the Museum by Lord Rothschild in 1937, along with his extensive zoological collection. Rothschild presumably commissioned it for his book on extinct birds.

Notes: The painting, which was based on feathers and mummified remains, depicts *Megalapteryx huttoni*.

Reference: Rothschild, 1907, plate 41.

Vertebrate animals: mammals

Elephants

112. Painting, oil on canvas, by Wilhelm Kuhnert (1865–1926), before 1911

Inscribed: (on frame) At the river-side – elephants; (on canvas) Wil Kuhnert

Dimensions: 80 × 93 (58 × 71)

Provenance: Bequeathed by Sir William Garstin in 1925, having been purchased by him from the Fine Art Society Gallery in 1911.

Notes: Kuhnert was a very popular natural history artist who specialized almost entirely in African game animals (Kuhnert, 1957).

Buffalo

113. Painting, oil on canvas, by Wilhelm Kuhnert (1865–1926), before 1911

Inscribed: Wil Kuhnert

Dimensions: 57 × 44 (46 × 34)

Provenance: Bequeathed by Sir William Garstin in 1925, having been purchased by him from the Fine Art Society Gallery in 1911.

Reference: Regan, 1936, opposite p. 656.

Beached whale

114. Painting, oil on canvas, artist unknown but said to be northern school with Spanish influences [seventeenth century]

No inscription

Dimensions: 64 × 140 (48 × 123)

Provenance: Found in a storeroom in the British Museum in 1878, and transferred to the Department of Zoology. Said to be from the Sloane Collection.

Notes: Sloane's catalogue of paintings has an entry: '137. The whale by Miller', which may refer to this item.²⁶ The animal depicted is either a fin whale (*Balaenoptera physalis*), a sei whale (*B. borealis*) or a Bryde's whale (*B. edeni*). A scale along the bottom of the painting gives the animal a length of 46 feet.

Rhinoceros

115. Painting, oil on canvas, by James Parsons (1705–1770), 1739

No inscription

Dimensions: 122 × 147 (96 × 121)

Provenance: Found in a storeroom in the British Museum in 1878, and transferred to the Department of Zoology. Said to be from the Sloane Collection.

Notes: This animal was brought to London from Bengal in 1739 and put on show. Parsons sketched it and published a description of the animal (Parsons, 1743). He made two paintings, of which this is one. The whereabouts of the other is not known.

Reference: Rookmaaker, 1978, p. 19.

Tigers

116. Painting, oil on canvas, by John Charles Dollman (1851–1934), undated

No inscription

Dimensions: 101 × 152 (75 × 126)

Provenance: Presented to the Museum by Captain J. Guy Dollman.

Baboon

- * 117 and *118. Two paintings, oil on canvas, by P. Mahler (fl.1893–1924), undated
Inscribed: P. Mahler
Dimensions: Both 46 × 38
Provenance: Bequeathed by Lord Rothschild in 1937, along with his extensive zoological collections.
Description: Head and neck of *Papio hamadryas*, the hamadryas baboon, facing forward in one painting, and facing right in the other.
Notes: Mahler illustrated two French zoological books in 1893 and 1924.

Gorilla

119. Painting, oil on canvas, by Henrik Grönvold (1858–1940), undated
Inscribed: H. Grönvold
Dimensions: 158 × 116 (130 × 98)
Provenance: Bequeathed by Lord Rothschild in 1937, along with his extensive zoological collections.
Notes: Rothschild was fascinated by the size and strength of gorillas, and published a paper on them in 1923 (Rothschild, 1923).

Chimpanzee

- * 120. Painting, oil on wood, by J. Slijpers, before 1904
Inscribed: Jos. Slijpers, Antwerpen
Dimensions: 33 × 24
Provenance: Bequeathed by Lord Rothschild in 1937, along with his extensive zoological collections.
Description: Head and chest of the chimpanzee *Simia styrys marungensis*, facing forward.
Reference: Rothschild, 1904, fig. 112

Miscellaneous subjects

A courtyard in Jericho, c.6250 BC

- * 121. Painting, oil on canvas, by Maurice Wilson (1914–1987), 1957
Inscribed: M. Wilson, 1957
Dimensions: 62 × 52 (60 × 50)
Provenance: Commissioned by the Museum for an exhibit in Central Hall.
Description: There are four figures in the courtyard. One woman grinds corn, while another pours grain into a storage pit; an old man sits by a doorway and a child stands beside him.
Reference: Cole, 1959, plate XII.

African Pleistocene landscape

- * 122. Painting, oil on canvas, by Maurice Wilson, undated
No inscription
Dimensions: 46 × 61
Provenance: Commissioned by the Museum for a palaeontological gallery.
Description: A small lake occupies the middle distance, with deinotheres, gazelle, baboons and australopithecines around. In the background is a smoking volcano with heavily forested slopes.
Notes: The painting is a reconstruction of the Olduvai Gorge region in what is now Tanzania.

The Nant Ffrancon Valley, North Wales

- * 123 and *124. Two paintings, oil on canvas, by Eli Marsden Wilson (1877–1965), before 1935
Inscription: E. Marsden Wilson
Dimensions: Both 142 × 174 (120 × 152)
Provenance: Commissioned for the opening of the Geological Museum in South Kensington, 1935; transferred to The Natural History Museum in 1985.
Description: One painting shows the Nant Ffrancon Valley as it appeared in

1935; the other, from the same viewpoint, shows it during the Pleistocene Period when the valley was occupied by a glacier.

Reference: Smith and George, 1935, plates 10a and 10b.

London Clay landscape

- * 125. Painting, oil on canvas, by Eli Marsden Wilson (1877–1965), before 1935

Inscribed: E. MARSDEN WILSON

Dimensions: 142 × 322 (120 × 300)

Provenance: Commissioned for the opening of the Geological Museum in South Kensington in 1935; transferred to The Natural History Museum in 1985.

Description: Land with palm trees, magnolia and other shrubs in the foreground, with mammals, birds and crocodiles around. The sea makes up the background.

Notes: The painting is a reconstruction of south-east England fifty million years ago when the London Clay was being deposited.

Reference: Sherlock, 1935, plate 2.

Scene in Wealden times

- * 126. Painting, oil on canvas, by Eli Marsden Wilson (1877–1965), before 1935

Inscribed: E. MARSDEN WILSON

Dimensions: 142 × 322 (120 × 300)

Provenance: Commissioned for the opening of the Geological Museum in South Kensington in 1935; transferred to The Natural History Museum in 1985.

Description: Land with conifers and cycads in the foreground, with an iguanodon and other dinosaurs visible. A freshwater lake forms the background.

Notes: The painting is a reconstruction of south-east England 120 million years ago, at the beginning of the Cretaceous Period.

Reference: Edmunds, 1935, plate 4.

Triassic landscape I

- * 127. Painting, oil on board, by Miss Audrey Weber, [c.1956]

Inscribed: A. WEBER

Dimensions: 113 × 293 (107 × 287)

Provenance: Commissioned for the Fossil Reptile Gallery in the Museum.

Description: A large lake occupies the centre of the painting, with horsetails and other vegetation in the foreground and mountains in the distance.

Notes: This painting provided a backdrop to the skeleton of the Triassic amphibian *Paracyclotosaurus*, which was put on display in 1957.

Triassic landscape II

- * 128. Painting, oil on canvas, by Miss Audrey Weber, [c.1955]

Inscribed: A.W.

Dimensions: 108 × 119

Provenance: Commissioned for the Dinosaur Gallery in the Museum.

Description: Trees and shrubs in the foreground with pools of water; an arid plain and mountains are visible in the distance.

Notes: This painting provided a backdrop to the skeleton of the South African mammal-like reptile *Dicynodon halli*.

Chelsea Physic Garden

129, 130 and 131. Three paintings, oil on canvas, by William Railton (1800–1877), undated

No inscriptions

Dimensions: Each 64 × 43 (60 × 39)

Provenance: Unknown, but in the Museum since at least 1955.

Notes: The gardens were established by the Society of Apothecaries in 1673. Hans Sloane (q.v.) rescued the gardens in 1722, when he gave the freehold to the Society in return for a small annual payment, and on condition that fifty plants were presented to the Royal Society each year. These specimens, 3000 in number, are now in The Natural History Museum. The house which is shown in two of the paintings was built in 1732 and demolished at the end

of the nineteenth century. The two large cedars which stood on either side of the river gate were planted in 1683 and survived together until 1878.

Notes

The following abbreviations are used in these notes:

NHM – Archives of The Natural History Museum, London

BGS – Archives of the British Geological Survey, Keyworth, Nottingham

- (1) Sloane's catalogue of his paintings is in the Museum of Mankind, London.
- (2) Based on information supplied by J. McCormish, National Gallery.
- (3) NHM, Portraits file, DF1004/574, f.135.
- (4) NHM, Portraits file, DF1004/574, ff.5–16, 193–207, 221–232.
- (5) Thompson's typescript, prepared in 1969, is in the NHM, DF601/57.
- (6) British Library, Add. Mss. 36489, see Crook, 1972, fig. 19.
- (7) NHM, Statues file, DF1004/700.
- (8) BGS, Flett Theatre file, IGS2/973.
- (9) BGS, Printed leaflet, IGS1/1026.
- (10) NHM, Godman Memorial file, DF1004/433.
- (11) BGS, Cash account book, Museum of Practical Geology, GSM1/3, entries for 18 June 1849 and 1 July 1850.
- (12) NHM, Portraits file, DF1004/574.
- (13) BGS, Cash account book, Museum of Practical Geology, GSM1/3, entries for 18 June 1849 and 30 April 1850.
- (14) NHM, Huxley Memorial Committee papers, DF5005.
- (15) NHM, letters from Merlieux to J. E. Gray, January 1842, DF200/144, ff.47–48.
- (16) Cambridge University Library, Manuscripts Department.

- (17) American Philosophical Society, Philadelphia, Manuscript Collections.
- (18) BGS, Cash account book, Museum of Practical Geology, GSM1/3, entry for 18 December 1852.
- (19) BGS, Printed leaflet, W. Davies to F. W. Rudler, 9 March 1892, IGS1/430.
- (20) NHM, Selous Memorial file, DF1004/665.
- (21) BGS, Cash account book, Museum of Practical Geology, GSM1/3, entry for 28 November 1850.
- (22) NHM, Wallace Portrait file, DF1004/752.
- (23) See note 1.
- (24) See note 1.
- (25) British Museum Archives, CE30/2.
- (26) See note 1.

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GALLINAHINCH, GALWAY.



















A little gentleman, with
deal of business on his hands

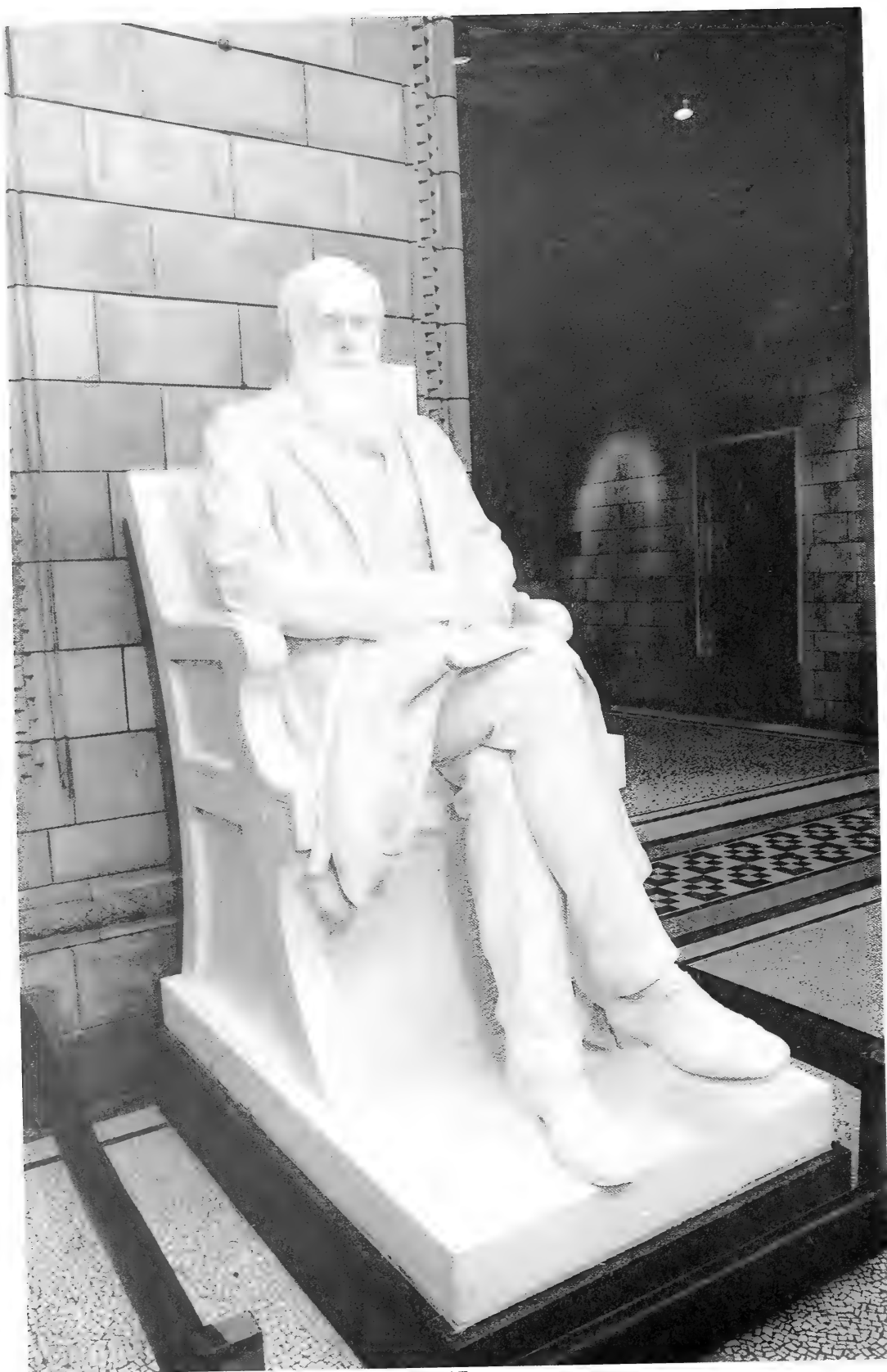


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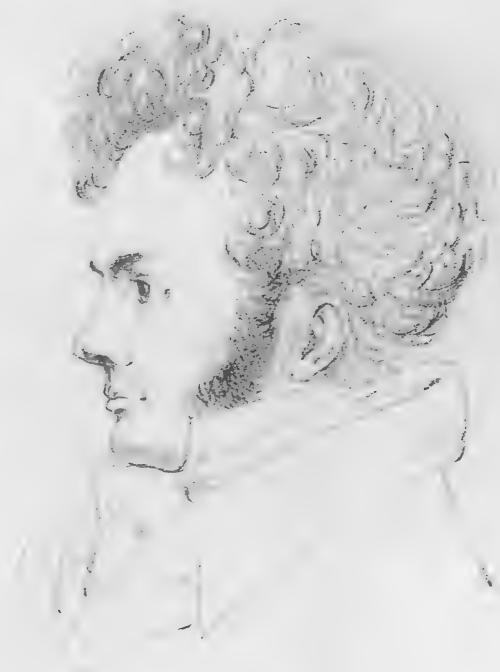












Georg-August Gaimard.

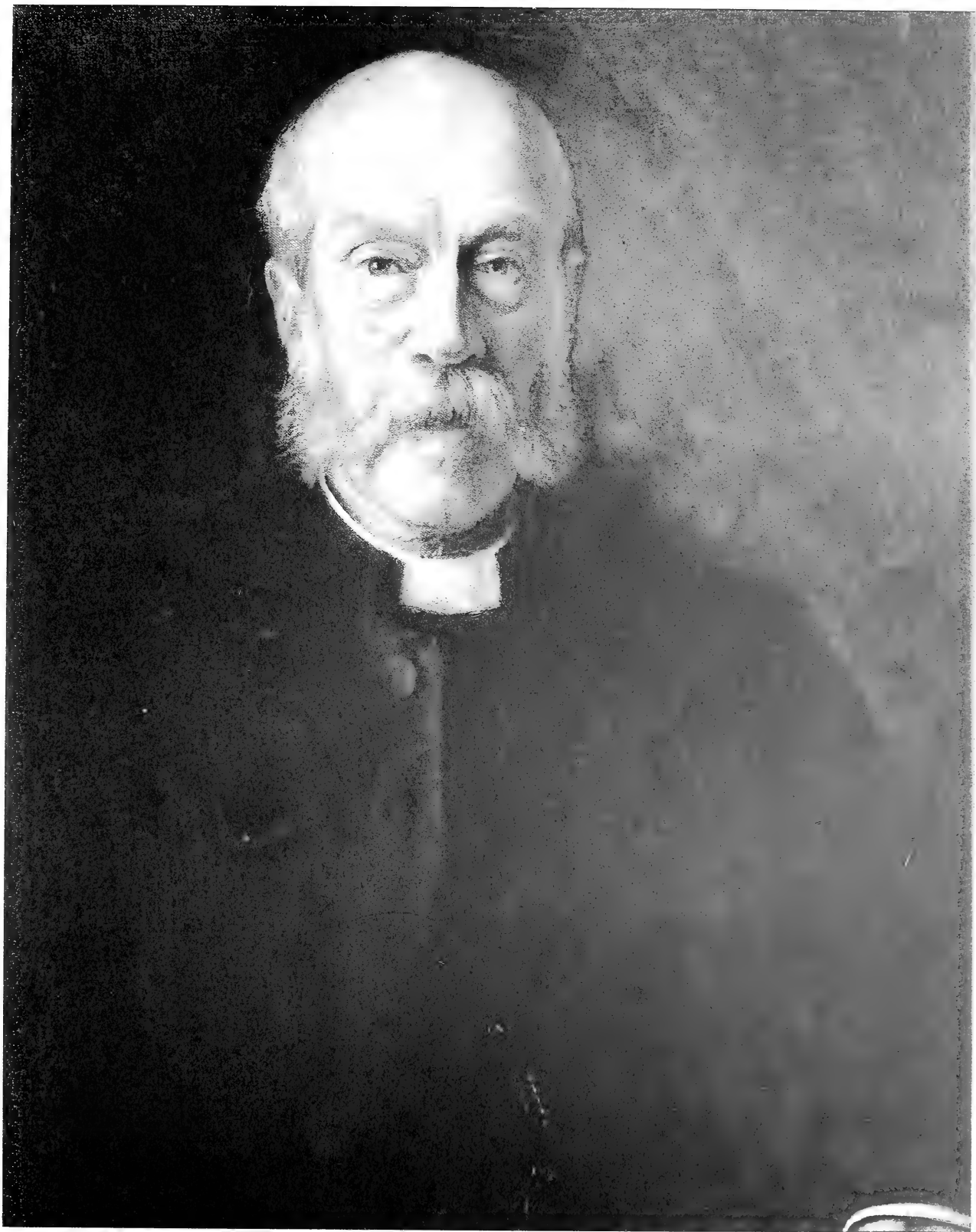
historical: "L' Astrolabe", with Quoy - with autograph

le navire n'a pas été prêt
au temps indiqué. Je pars
aujourd'hui à minuit pour
Rotterdam à bord du
Marshall Blucher.





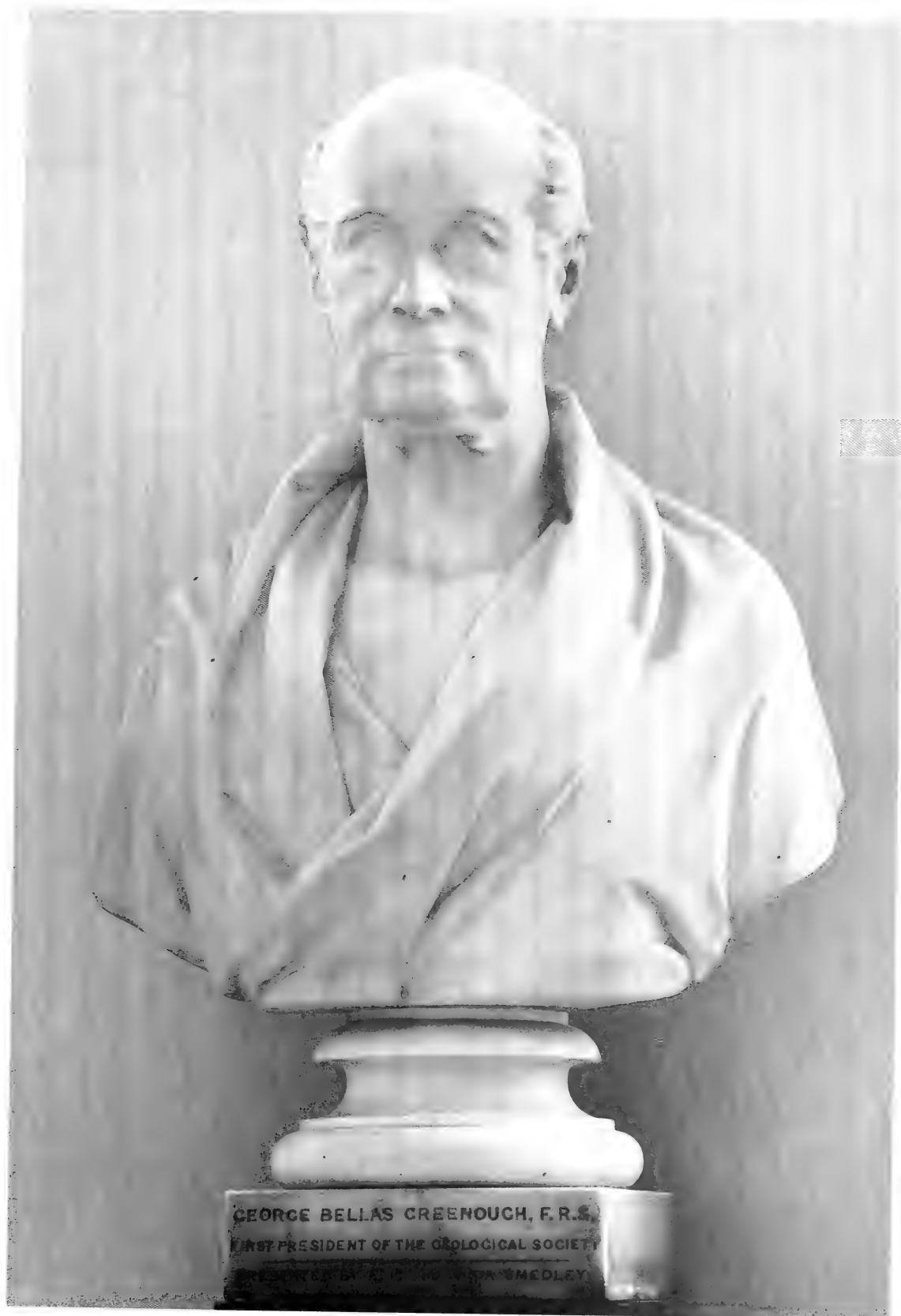












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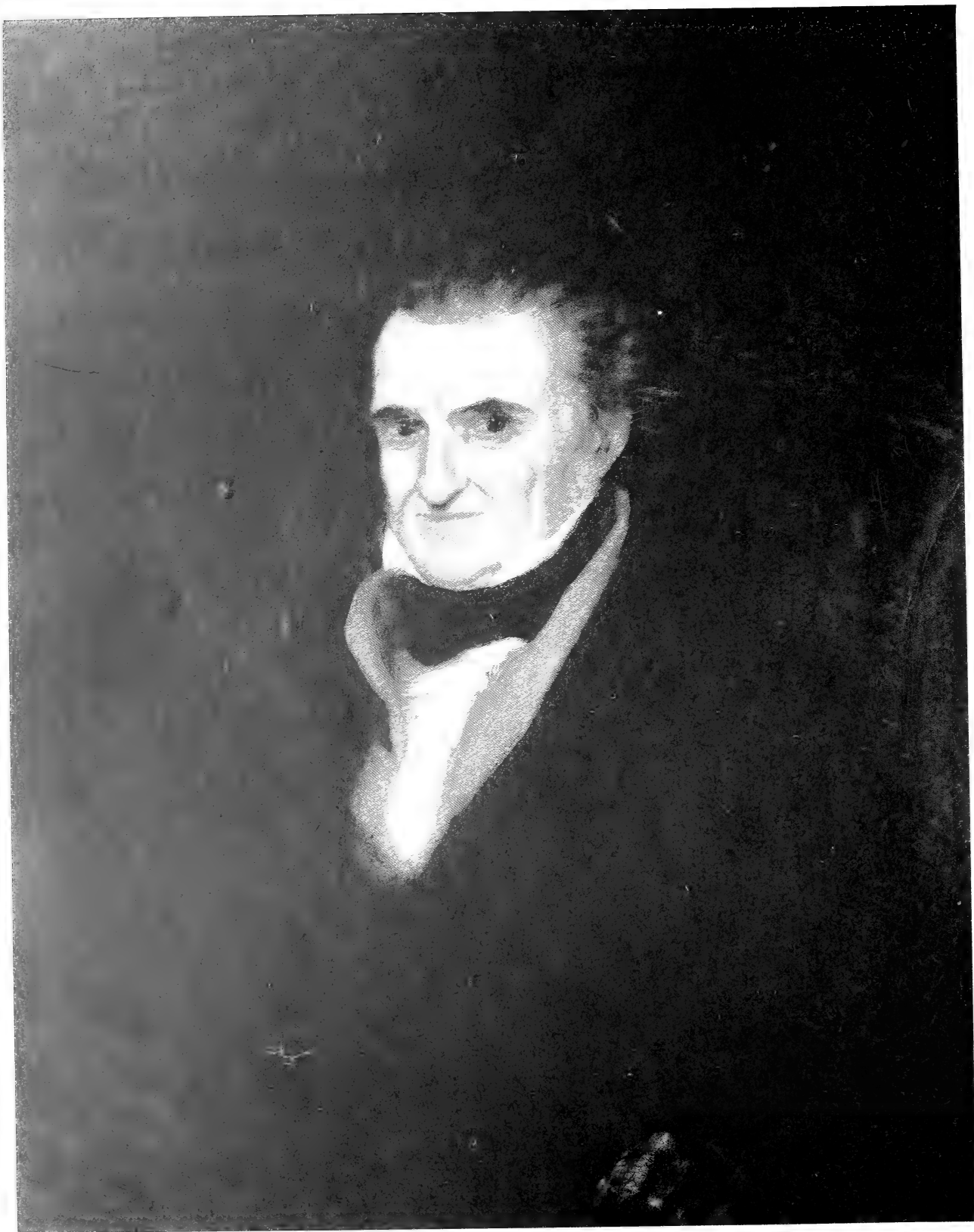


1912

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D. ALBERT GÜNTHER F.R.S.

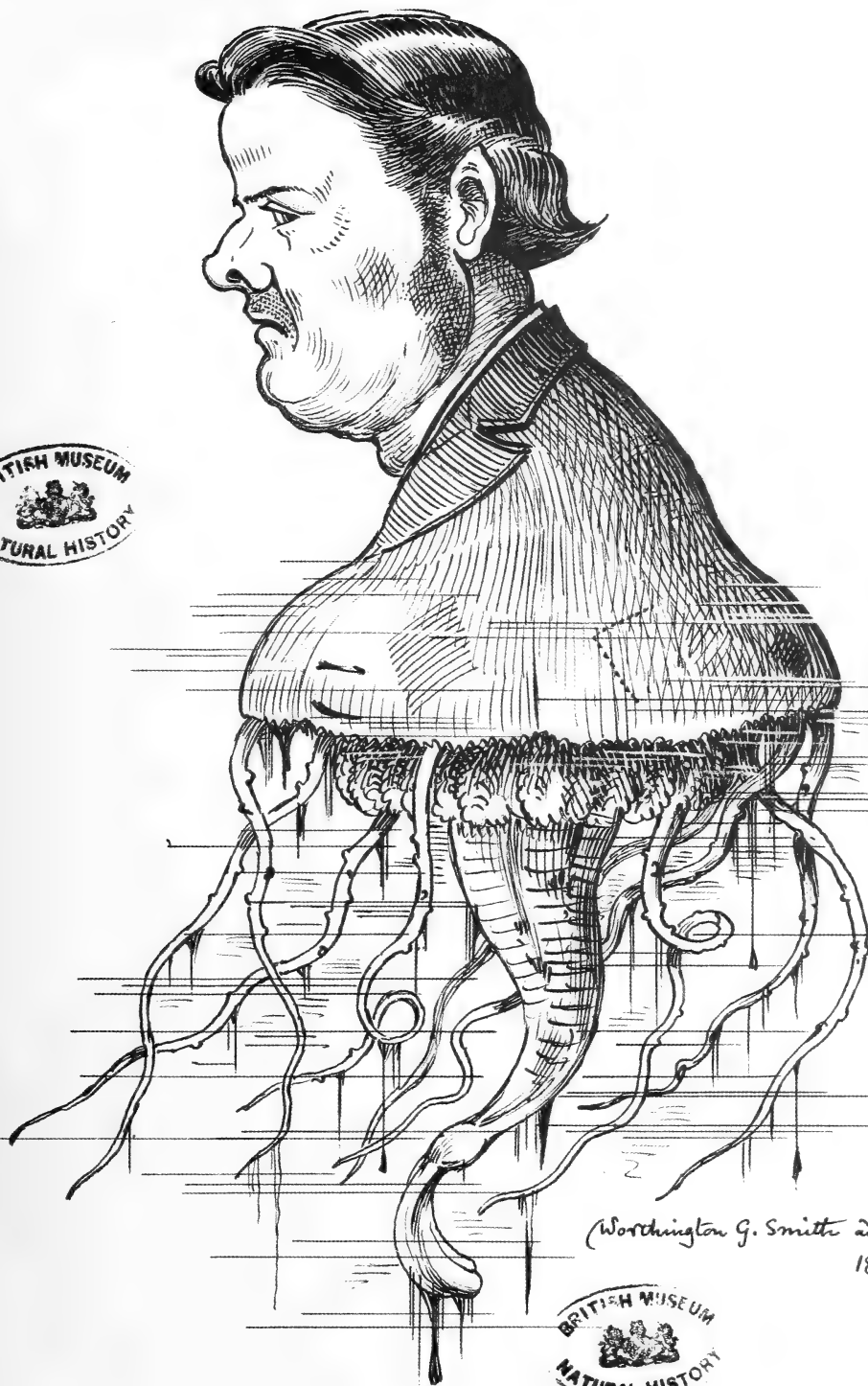












(Worthington G. Smith ad nat del
1880.)



Scientific Un-worthies . No 1 .
A Dirty-water Medusa .
(Degeneration . A Chapter in Darwinism)

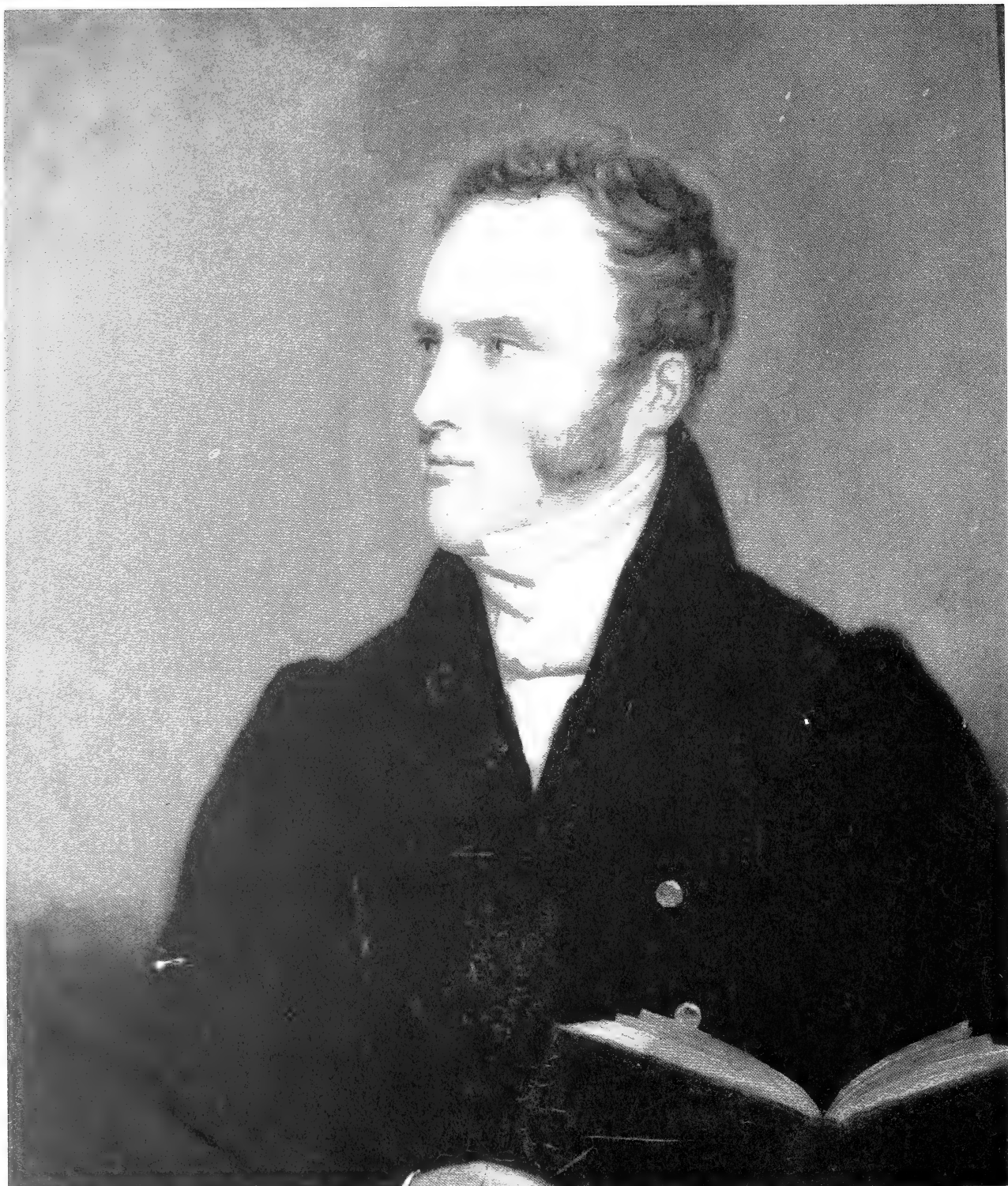


QUITE UNIQUE; OR, WELCOMING THE DIPLODOCUS CARNEGII.

Prof. R-y L-nk-st-r. "Dear me! Most remarkable animal! You are very welcome."

The Diplodocus (enthusiastically). "Wal! If he ain't a daisy!! Quite 'n interesting specimen of the British Pro-fessor! Carnegie 'll just have to send a cast o' him over to the States right away!"









Rich^d. Owen, 1830.





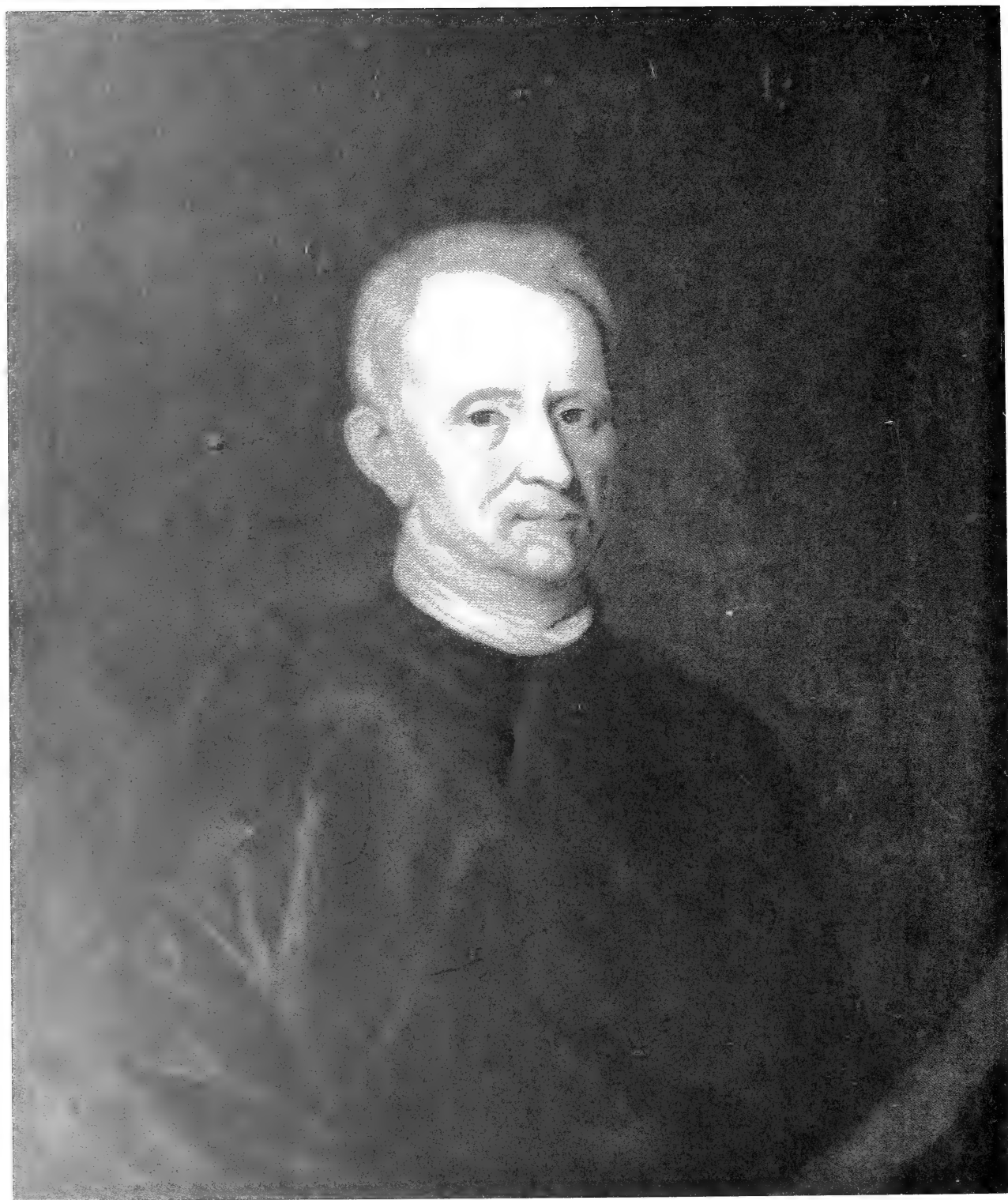














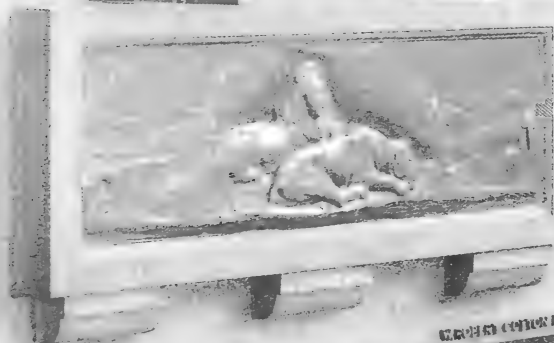




CAPTAIN —
 FREDERICK C.
 SELOUS P.S.O.
 HUNTER —
 EXPLORER &
 NATURALIST



BORN 1851
 KILLED AN
 ACTION AT
 SERO HERO
 ELIMINATED
 AFRICA 1892



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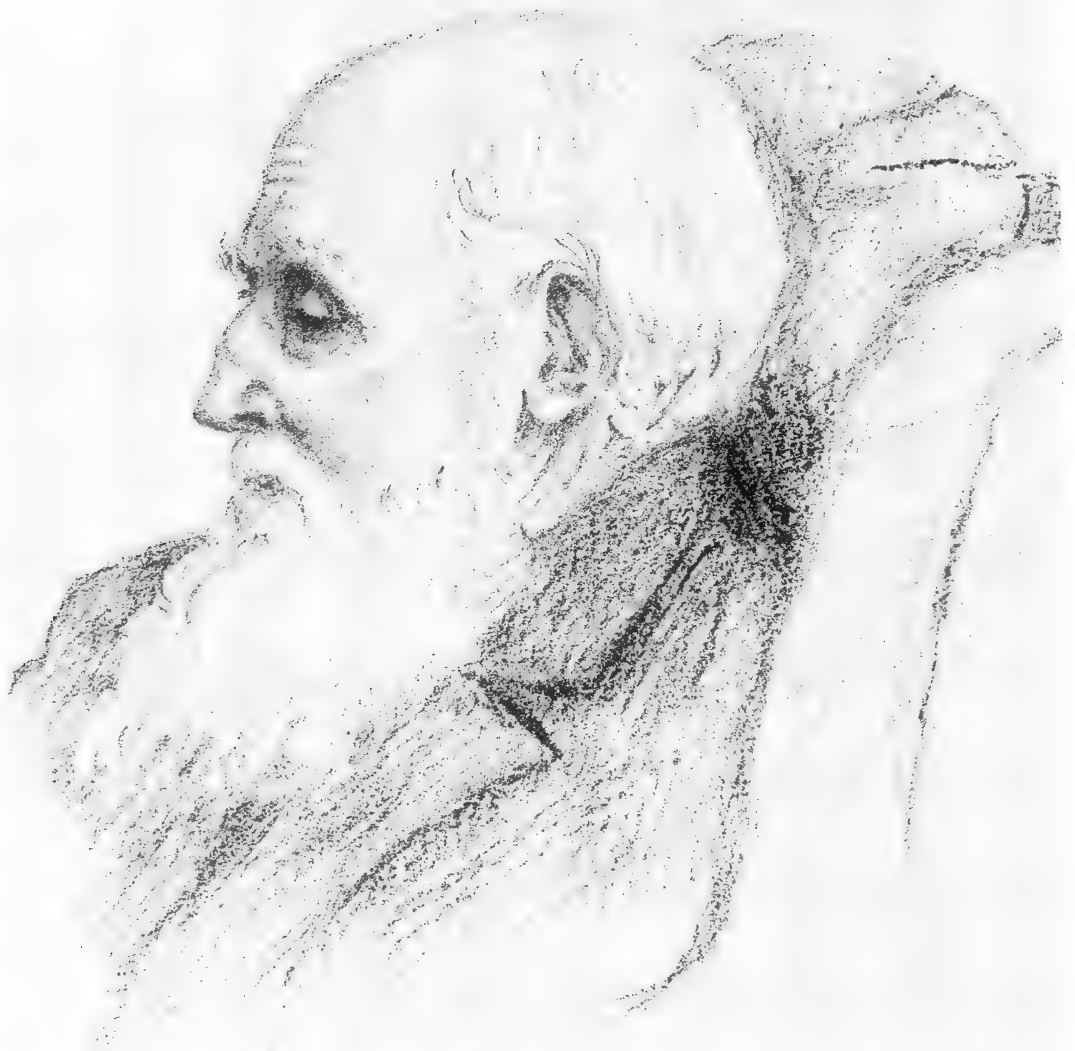






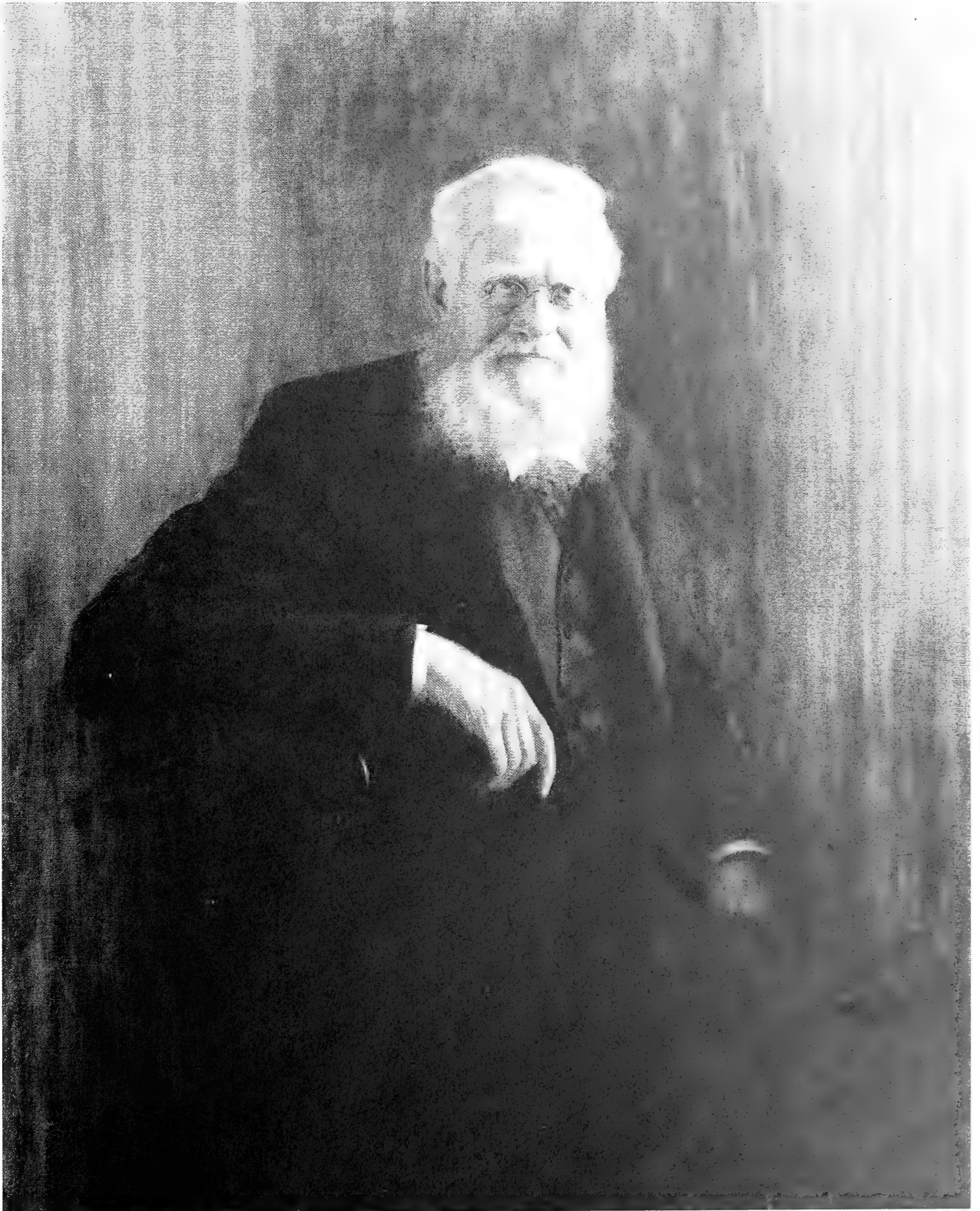






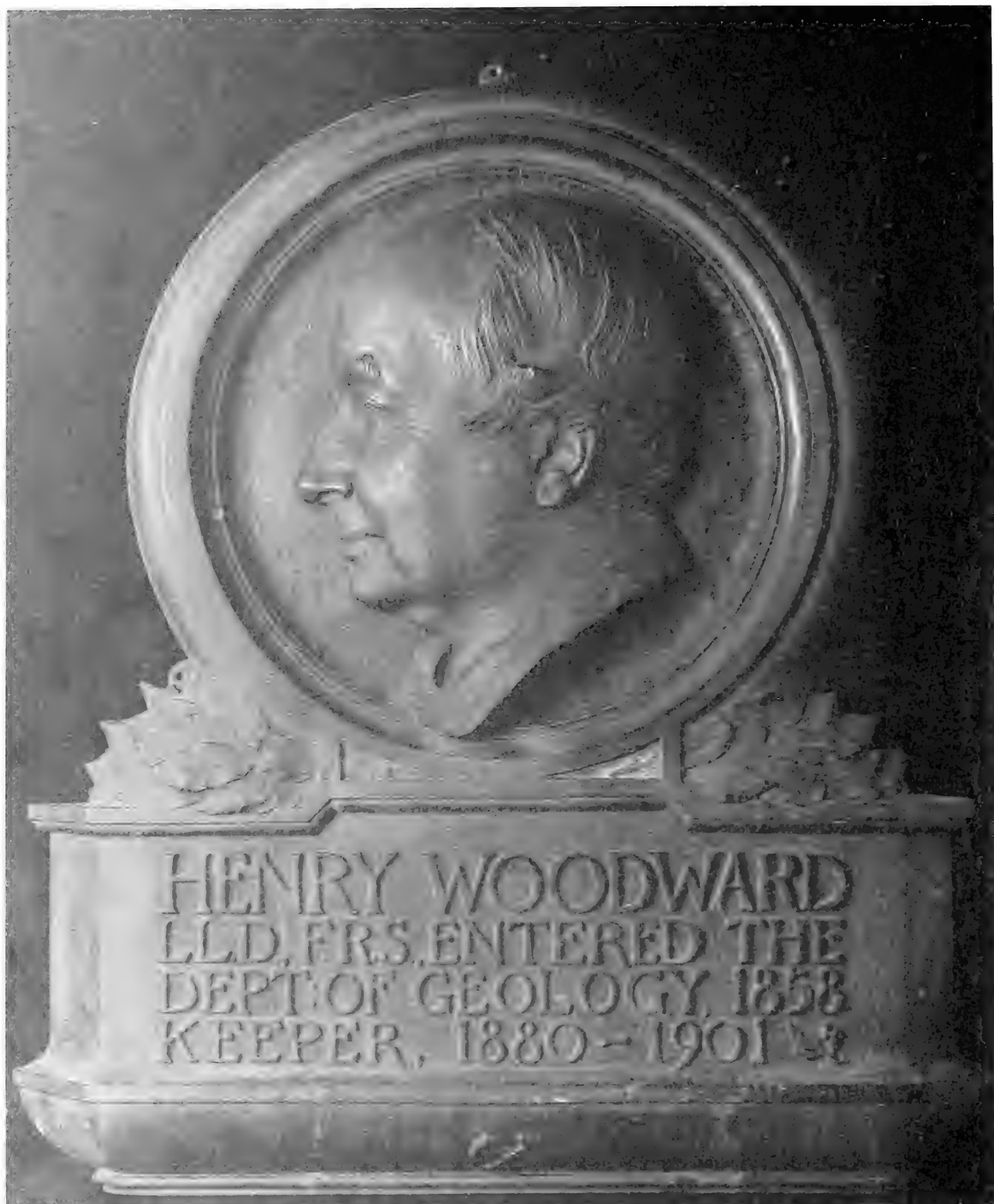




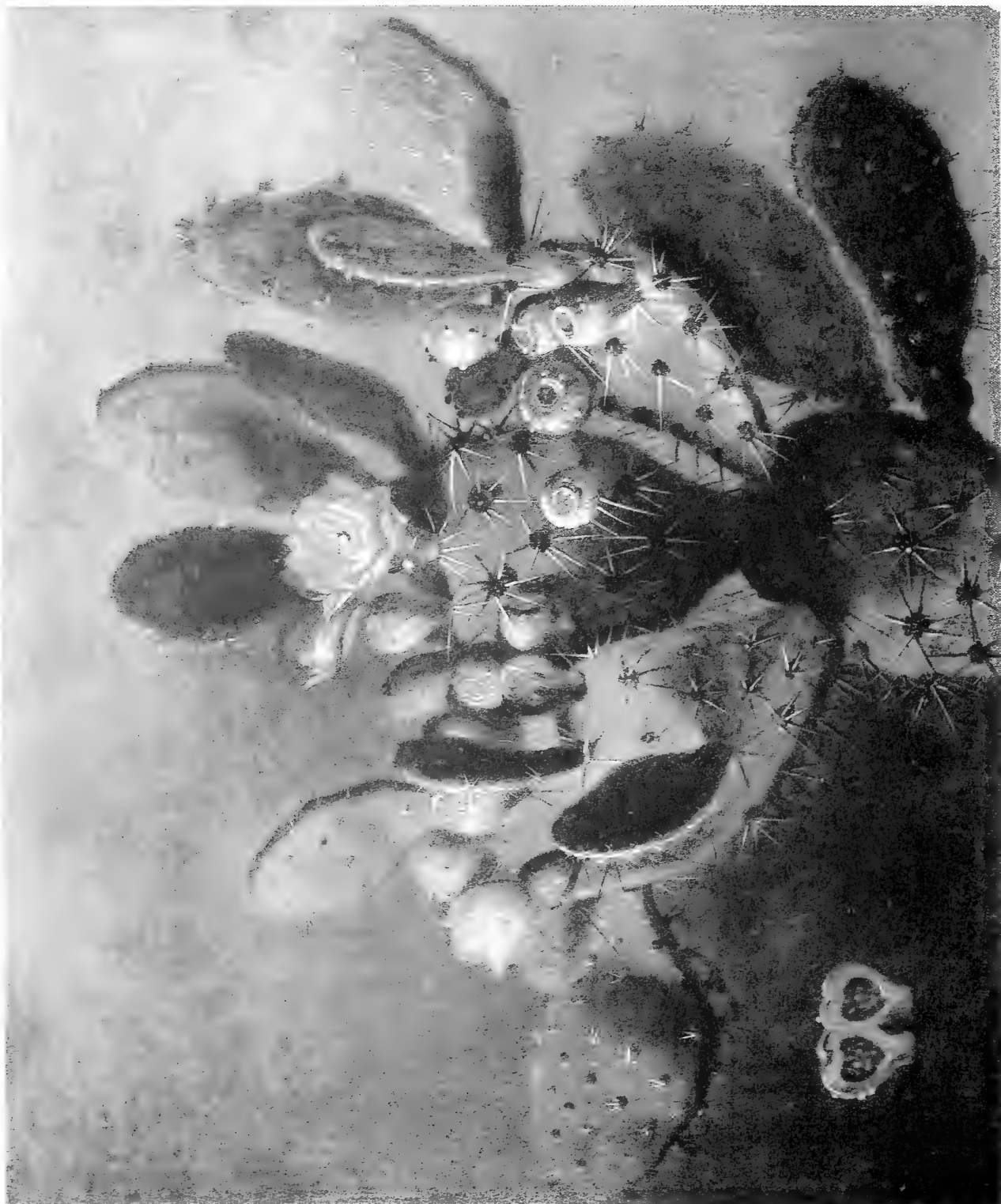


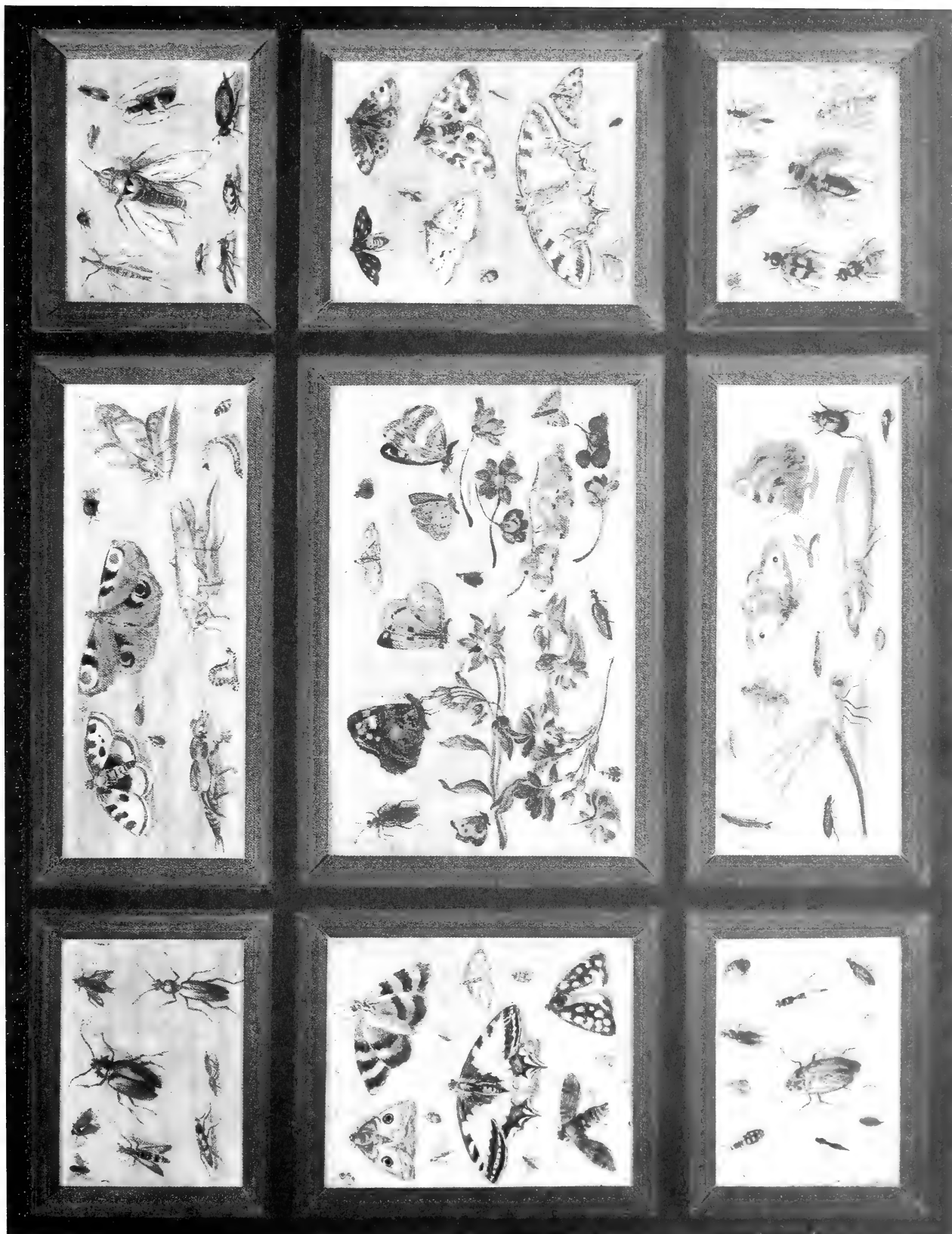














HE HAD BEEN IN THE
POOL 15-20 FEET.

HE HAD BEEN IN THE
POOL 15-20 FEET.

THE FISH HAD BEEN IN THE
POOL 15-20 FEET.





























